

G E M S

OF

GERMAN SONG:

A COLLECTION OF THE MOST

BEAUTIFUL VOCAL COMPOSITIONS,

••

BEETHOVEN, VON WEBER, MENDELSSOHN, SCHUBERT, ABT, KÜCKEN.

GUMBERT, KREBS, REICHARDT, SPOHR, PROCH, KELLER, ETC.

WITH ACCOMPANIMENT FOR THE

PIANO-FORTE.

BOSTON:

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Home Musical Library.

List 1. -- Books of Vocal Music.

The following books embrace nearly, if not all, the really good and popular music that has ever been published in sheet music form. The immense stock which the publishers carry, includes all the salable music, and their facilities for the compilation of books of this nature, together with the experience and knowledge of those used to handling music in this form, gives them extraordinary advantages in making a selection of those which will prove most popular, of lasting merit, and of an acceptable nature.—Each book of the HOME MUSICAL LIBRARY contains from 200 to 250 pages, of full sheet music size. All accompaniments may be played either on the Piano or Reed Organ. **Price of each book: in boards, \$2.00; in cloth, \$2.50; full gilt, \$3.00.**

THE SUNSHINE OF SONG.

This book, comprising some 200 pages, and 68 songs was published in the winter of 1877-78, and the variety of songs, in many cases with choruses, which can be found here, seem to be well suited to the popular taste, which is ever eager for something fresh, new and entertaining, be it gay or sad.

We think that this book fills the bill very acceptably.

CONTENTS.

Ah! this heart with joy.	Massa, I'se come home to die.
Among the Daisies.	
Annie Dear.	My father's house.
Bonnie Jean.	My poor heart is sad.
Chime again.	Nancy Lee.
Close her eyes tenderly.	Nearer, sweet lips.
Cow bells in the lane.	Nellie Brown.
Darling, let me dream again.	Old home.
Don't let my mother die.	Only a flower.
Dream, my Love.	Room for all.
Early in the Mornin'.	Rosebush.
Eyes like violets.	Speak softly.
Home, is home, however lowly.	Sweet Robin.
Is there room in heaven?	'Tis home.
Little old cabin.	Unforgiven.
Leave us not.	Weep not, Mother.
Lonely, oh, so lonely.	Why linger.
	Yes, I miss you,
	and 30 others.

THE WORLD OF SONG.

A book of 250 large pages, embracing a world of variety, from the pens of such well-known composers as Millard, Engelbrecht, Abt, Sullivan, Danks, Bishop, Webster, Blake, Pinsuti, Foster, Brockway, Pratt, Molloy, Campana, Claribel, Hunt, Hawthorne and others of equal reputation.

It contains a host of sparkling little gems.

PART OF THE CONTENTS.

And eyes will watch for Thee.	Heart bowed down.
And so will I.	Kissing thro' the bars.
Angels whisper good night.	Little brown cot.
Beautiful Lena.	Maggie's answer.
Beautiful love.	Massa's in the cold ground.
Bloom is on the rye.	Mistletoe bough.
Breathe again those sweet	Mother says I musn't.
	My heart's best love.

THE BENSON LIBRARY OF HYMNOLOGY

Endowed by the Reverend

LOUIS FITZGERALD BENSON, D.D.

LIBRARY OF THE THEOLOGICAL SEMINARY

PRINCETON, NEW JERSEY

MOORE'S IRISH MELODIES.

By a felicitous combination of the forces of the poet Moore, and the composer Stevenson, the best types of the songs of Ireland has been collected and arranged in a pleasing form, and presentable shape, and as a result of the commingling of the poet's genius and congeniality of heart and spirit, with the musical erudition of the composer, and his happy faculty of catching the full spirit of his country's music, these Irish melodies have become justly celebrated, have been largely translated into foreign languages, and wherever played or sung, are especially noteworthy for the pure, sweet English, set to music whose harmony of sound and action proclaim the work of a skilled master.

CONTENTS.

Believe me, if all those	Nora Creina.
endearing.	Oh, breathe not his name.
Come o'er the sea.	Origin of the harp.
Come rest in this bosom.	Rich and rare were the
Farewell to my harp.	gems.
Farewell, but whenever	The harp that once thro'.
welcome the hour.	The last rose of summer.
Morrow thy young days	The meeting of the waters.
aded.	The legacy.
treasure the hopes.	The valley lay smiling.
morning of life.	The minstrel boy.
I saw from the beach.	There's not in this wide
Let Erin remember.	world.
Lesbia hath a beaming eye.	The Shamrock.
Love's young dream.	
	and 90 others.

Guess who? —
Happy hours.

Would I were with thee.
You and I,—and 45 others.

GEMS OF ENGLISH SONG.

232 LARGE PAGES. 80 SONGS, DUETS, &c. A hasty glance at the choice specimen titles of its contents here appended will be sufficient proof of the sterling character of this very nice collection—by all considered the finest yet issued. It has recently been revised and enlarged.

CONTENTS.

Ah! if thou couldst know.	Let me dream again.
Angels ever bright and fair.	Nancy Lee.
Bells of Aberdovy.	Nazareth.
Bride bells.	One morning.
Beautiful bird, sing on.	Ring on, sweet Angelus.
By the blue sea.	Ruby.
Consider the lilies.	Sing, Smile, Sleep.
Douglas! tender and true.	Speak to me.
Fly forth, O gentle dove.	Tender and true.
Hour of sweet repose.	Twickenham Ferry.
I am weary with rowing.	Welcome, pretty prim-rose.
I love my love in the morning.	Who's at my window?
	German wedding song.

and 55 others.

HOUSEHOLD MELODIES.

VOLUME I.

The HOUSEHOLD MELODIES, divided into two volumes, each of some two hundred pages or more, and embracing some 75 songs, duets, and choruses in each volume, is largely made up of simple melodies, sweetly sentimental, pathetic, sympathetic or serio-comic, and from the pens of such well-known American composers as to make them adapted to humble homes, as well as to "let sunshine into the hearts of many" who make more pretension to a higher and deeper knowledge of music.

We append a few titles of the many bright things to be found within its covers:

Abide with me.
Alone at home.
Angel voices.
Blue-eyed Nell.
Better luck.
Beautiful waves.
Shed flowers.
Ice.
Sing, Rest.
Aunt of love.
Sing Hymn.
Saken.
Ie awa'.
den door.
ve thee.

Katie's sleeping.
Let the sunshine in.
Little Sweetheart.
Morning breaks.
My wee wife.
Night on the sea.
Off in dreams.
O! Miss Susie.
Please make room.
Shall we meet again.
Shores are fading.
Sing, dainties, Sing.
Thinking of thee.
When little Manie died.
Where is my loved one?

and 45 others.

HOUSEHOLD MELODIES.

VOLUME II.

As has been said in noticing Vol. I. a large variety of the compositions of American song writers, of good repute, and well known to all lovers of simple and taking music, will be found within the pages of both volumes. A few by foreign composers of acknowledged ability add spice to a spicy collection, and a glance at the list of contributors will be a sufficient guarantee that all its contents are in themselves worthy of commendation.

CONTENTS.

A broth of a boy.....	Thomas.
Allie darling.....	Danks.
Angels meet me.....	Days.
Bring back my child.....	Days.
Don't be jealous.....	Torry.
Gather bright flowers.....	Glover.
Good bye.....	Leighton.
Is mother there?.....	Days.
Let not your heart.....	Stewart.
My shepherd.....	Danks.
Norah Dear.....	Glover.
Oh, these men!.....	Thomas.
Over the stars.....	Leighton.
Robin, tell Willie.....	Days.
Scatter sweet flowers.....	Danks.
See the angels.....	Leighton.
Some one kissed me.....	Christie.
Sweet Angel.....	Thomas.
The little log cabin.....	Days.
The style of the day.....	Vallo.
The Vesper Bells.....	Danks.
True as steel.....	Stewart.
Wanderer's return.....	Glover.
When silver stars.....	Danks.
Will you meet me?.....	Stewart.
You'll forget me.....	Danks.

and 45 others.

OLIVER DITSON AND CO., BOSTON.

C. H. Ditson & Co.,
843 Broadway, New York.

Lyon & Healy,
Chicago.

J. E. Ditson & Co.,
1228 Chestnut St., Phila.

Home Musical Library.

List 2. -- Books of Vocal Music -- Continued.

The books mentioned below, together with those contained in List 1, comprise all the books of Vocal Music of the HOME MUSICAL LIBRARY. They contain all the best and most popular music which has ever been published in sheet music form, carefully selected, and bound in convenient and uniform size and style. Each book contains from 200 to 250 pages, sheet music size, and will be sent, post-paid, for **\$2.00 in boards; \$2.50 in cloth; \$3.00 in full gilt.**

— All accompaniments may be played either on the Piano or Reed Organ. —

THE SILVER CHORD.

This is the first published collection of vocal music of the series, and contains much that is old and well known, but which, however, has lost little or nothing by repetition. In this age of musical novelty, it is sometimes pleasant to return to old friends, who have been tried and found true. In this respect, at least, the Silver Chord will always be found acceptable.—200 pages.

CONTENTS.

Ah, I have sighed to rest.	In whispers soft and light.
Ask me not why.	Kathleen Mavourneen.
Battle prayer.	Lass o' Gowrie.
Bonnie Dundee.	Last rose of summer.
By the sad sea waves.	Long, long weary day.
Cradle song.	Take me to thy heart again.
Do they miss me?	Tell me, where do fairies?
Ever be happy.	The dearest spot on earth.
Flee as a bird.	When the swallows.
Home of my heart.	Why do summer roses
I'd be a star.	fade?

and about 150 others.

GEMS OF SCOTTISH SONG.

The beautiful Scotch ballads which, from time immemorial, have been sung by Highland lads and lasses, and which to-day still retain their original sweetness and beauty, are replete with words and music as spirited as they are romantic. Only the very choicest of "auld Scotia's" songs have been brought together in this volume, and each one is entirely first-class—truly characteristic of the wild music of bonnie brave Scotland. 200 pages.

CONTENTS.

Afton water.	I'm wearing awa', Jean.
And ye shall walk in silk	I'm ower young to marry.
attire.	Ingleside.
A man's a man for a' that.	Lass of Gowrie.
Bonny brave Scotland.	My heart's in the High-
Castles in the air.	lands.
Come ferry us o'er.	Robin Adair.
Farwell to Lochaber.	Thou hast left me ever,
Gypsy Laddie.	Jamie.
Highland Mary.	There's nae room for twa.
Hunting tower.	Young Lochinvar,

and about 150 others.

WREATH OF GEMS.

One hundred choice selections of popular songs, covering some 200 pages, chosen with due care as to merit, and in good taste, make the Wreath of Gems a very desirable companion for every day life.

CONTENTS.

Above the stars there is	Little Sunbeam.
rest.	Parthenia to Ingomar.
Aileen Aroon.	Rocked in the cradle of the
Bild der rose.	deep.
Bridge (The).	See the pale moon.
Danube River (The).	Silvery midnight moon.
Dear angel, sleep thee well.	Slumber song.
Elsie Vane.	Speed away.
Fairy Bell.	Take back the heart.
Guarda che bianca Luna.	Too late.
I heard the wee bird.	Twinkling stars.
I'll meet thee.	Under the willow,
Joys that we've tasted.	

and 70 others.

GEMS OF GERMAN SONG.

The vocal compositions of the German masters, which, by reason of their remarkable beauty, have been christened "Gems of German Song," and which have slowly increased from year to year, have been embodied in a collection, under the above caption, containing one hundred of the choicest gems, bound in sheet music size. The English and German words are both given, and cover some 200 pages.

CONTENTS.

Above the stars.	I would that my love.
Adelaide.	Leaves are falling.
Beneath the evening's last	Love's request.
sweet ray.	Ninetta.
Cradle song.	Out of the depths of sorrow.
Elegy of tears.	Song of Spring.
Erl-King.	Speed, my bark.
First Violet.	Stay with me.
Herd-Bells.	Wanderer (The).
How can I leave thee.	When the Swallows home-
Image of the rose.	ward fly,

and 80 others.

GEMS OF SACRED SONG.

This most refined collection of beautiful Sacred Lyrics contains many pleasing compositions of the masters of sacred song, with Pianoforte or Reed Organ accompaniments. A great variety of beautiful things for Sabbath evening recreation and rest will be found within its 200 pages.

CONTENTS.

Angels ever bright and	If with all your hearts.
fair.	Just as I am.
Battle prayer.	Mary's tears.
Bird let loose. Duet.	Messenger bird. Duet.
Cast thy burden.	Oh, that I had wings.
Come, ye disconsolate.	Ruth and Naomi.
Consider the lilies.	There's rest for all.
Eve's lamentation.	Weep not for me.
Fading, still fading.	Why do summer roses
First Violet.	fade?
Hark, I hear an angel.	Wings of a dove,
	and a hundred others.

SHOWER OF PEARLS.

This book of 240 pages, comprising as it does, all that is essentially first-class in the way of good vocal duets, arranged with accompaniments for the pianoforte, will prove very beneficial and entertaining to lovers of two-part music. The selections are the brightest and the best to be found, and each one may safely be said to be a pearl in itself.

CONTENTS.

Ah! could I teach the night-	May-bells.
ingale.	Minute-gun at sea.
A, B, C. Comic duet.	Murmuring sea.
Arrayed in clouds.	Nay, bid me not.
Come with me.	Oh, happy swallow.
Do you remember?	There's a sigh in the heart.
Go thou and dream.	The moon is beaming o'er.
Gypsy countess.	Though you leave me.
Hear me, Norina.	When night comes o'er the
Honour of parting.	plain.
I know a bank.	Where the warbling waters
I've wandered in dreams.	flow,
Last link.	

and 40 others.

THE MUSICAL TREASURE.

The Musical Treasure is a miscellaneous collection of vocal and instrumental music of standard merit, and covers a territory so expanded as to embrace within its limits, a very large variety of first-class songs, ballads, duets and quartets, waltzes, polkas, galops, marches, etc., in every sense pleasing, instructive and entertaining. 200 pages.

VOCAL CONTENTS.

Beautiful days of the past.	Robin Redbreast.
Birds in the night.	Strangers yet.
Castles in the air.	Tender and true.
Co-ea-che-lunk.	Three Fishers.
In the starlight. Duet.	When the Quiet Moon.
Ka-fo-zle-um.	When the corn is waving.
Love's request. (German.)	Won't you tell me why?
Out in the cold.	Who's that tapping.
O Paradise. Quartet.	Vive la Campagnie,
Pretty Birds. (German.)	

and others in great variety.

OPERATIC PEARLS.

Light and flippant operatic novelties come and go, are soon lost sight of, and forgotten in the great demand for "something new;" so that the number of really good operas that have stood the test of time is somewhat limited, and a collection like Operatic Pearls, of the best airs of these selected operas, makes a convenient store-house of bright operatic gems for ready reference. All the favorite airs of favorite operas will be found within the 200 pages of this superb collection.

CONTENTS.

"Ah non giunge."	In tears I pine for thee.
Angel of light. "Spirto	Nay, bid me not.
gentil."	Oh, as fair. "Come bello."
By the sad sea.	Over the summer sea.
Call me thine own.	Poor though my cot.
Fly from the world.	Pure as the snow.
Hear me Norma. Duet.	Sound of harps.
Heart bowed down.	Still so gently.
If filial love. Duet.	There is a flower.
I'm a merry Zingara.	Wild flowers,
and 75 others, with English, French and Italian words.	

THE SILVER WREATH.

The Silver Wreath will be found, upon examination to contain a large proportion of the nicest songs with choruses, as well as a large share of the best duets and trios, and is well adapted for use in the home circle, classes, or singing societies. We extract a few of the titles of its many fine selections.

CONTENTS.

Ah could I teach. Duet.	Nightingale's trill.
Back to our mountains.	No one to love.
Come brave with me.	Oh, softly rise. Duet.
Dreaming of angels.	O swallow! Duet.
Fond hearts at home.	On yonder rock reclining
Hark, how sweetly.	Pray, tell me.
Hear me Norina. Duet.	Rock beside the sea.
How can I leave thee. Dt.	The angels are waiting.
I'll meet thee.	The Vivandiere.
Little drooping flower.	Would that my love,

and about 40 others.

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843 Broadway, New York.

(36)

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1228 Chestnut Street, Phila.

HOME MUSICAL LIBRARY.

LIST 3.—BOOKS OF INSTRUMENTAL MUSIC.

The superior advantages derived from the immense stock which the publishers are compelled to carry, including all the music that is salable, coupled with the fact that only those who have been accustomed to note the sales of music as it is published from time to time, can have any practical knowledge as to what constitutes the best and most popular songs and pieces for permanent preservation, enables them to place before the public, in the books which are embodied in the lists of instrumental and vocal music, which make up the HOME MUSICAL LIBRARY, a very large proportion of all the really good music ever published in sheet music form, in sufficient variety to satisfy the tastes of the most fastidious.

Each book of the HOME MUSICAL LIBRARY has from 200 to 250 pages, which are of full sheet music size.

— Price of each book: Boards, \$2.00; Cloth, \$2.50; Full gilt, \$3.00. —

THE CLUSTER OF GEMS.

A large share of the pieces contained in this collection have been published in "La Crème de la Crème," a popular monthly periodical, and are more especially adapted for advanced players. They possess the substantial merit of having been tried, and found worthy of preservation, and for this reason, will be much more beneficial to the student of music than entirely new publications. They are of convenient length, about five pages, and are of that even degree of musical beauty, that it is not easy to discriminate as to which is the best. They will be found to be a brilliant cluster of glittering gems. 239 pages.

CONTENTS.

Adien. Nocturne.	Fontaine. Idylle.
Alice. Romance.	Forest Birding.
Alpine Glow. Idylle.	Fresh Life. (Frisches Lehen.)
Au Bord de la Fontaine.	Gracieuse. Morceau.
Birdie's Morn'g Song.	He loves me. (Il m'aime.)
Canzonetta Veneziana.	Home again. (Heimkehr.)
Chant du Printemps. Caprice.	Magic Bells. Reverie.
Clochette d'Or. Caprice.	Sad is my heart. Trans.
Confidence.	Shower of gold. Morceau.
Danse Circassienne.	Souvenir. Fantasia.
Esperance. Nocturne.	'Tis thus ordained.
Feu Follet.	Wedding March.
Fifth Nocturne.	Winter Night,
Floridiana. Valse Brillant.	and others of similar character.

GEMS OF THE DANCE.

Companion to the celebrated "Gems of Strauss." Johann and Edward Strauss, Gungl, Lamothe, Zikoff, Bela, Mack, Stasny, Weingarten, Ghis, Pratt, Parlow, Faust, Godfrey, and other celebrities have contributed to make the "Gems of the Dance" a most brilliant volume. It embraces all the newest and deservedly popular Waltzes, Polkas, Galops, Redowas, Mazurkas, Quadrilles, etc., covering 232 pages. It is a decidedly valuable book, and will prove a rare acquisition to the collections of all lovers of good dance music.

CONTENTS.

Adienx (Les).	Ice sport.
Alpen Rose.	Jolly Fellows.
Better times.	Kaufman's Casino.
Blue Bird Echo.	Kutschke.
Consequenzen.	Lord of Lorne.
Devil's Call.	My fair Lady.
Fairy Fingers.	Roses (Les).
First Kiss.	Slumber.
From a distant shore.	Where the Clitron bloometh,
Giroflé-Girofla.	and 60 others.

WELCOME HOME.

A judicious selection of a large variety of beautiful Waltzes, Marches, Polkas, Galops, etc., etc., from the best works of acknowledged masters, makes this fine book welcome at home and abroad, at any and all times. Its 224 well filled pages are worth a careful study.

CONTENTS.

Amazon March.	Knight Waltzes.
Away Galop.	La Murska Waltz.
Blue Eyes Redowa.	Little Sunshine March.
Brightest eyes.	Peerless Polka.
Camp Quickstep.	Sea Foam Polka.
Cricket Polka.	Softly dreaming.
Farewell.	Strauss' Dream Waltz.
Faust Waltz.	Up and down Galop.
First Smile Redowa.	Vale of Roses.
Hunter's Favorite.	and 50 others.

PEARLS OF MELODY.

A brilliant collection of 224 pages of piano music for moderately advanced players. The music is worthy of great praise, for its harmony of sound and action, and will be found so easily difficult, at the same time, deeply tinged with such rare melody, as to prove a strong incentive to the ambitious student to become the master, that he may reap the full benefits of a thorough comprehension of such pearls of melody.

CONTENTS.

Addio.	Chime of Bells.	Laughing Wave.	Mother's Prayer.
Alice Mazurka.	Dance Cubaine.	Listen to me.	Sunny Home.
Angel's Dream.	Golden Chimes.	Love's Greeting.	Sweet Thoughts.
Autumn leaves.	Haunting Eyes.	May Blossoms.	Take me Home.
Brindisi.	Heimweh.	May day Polka.	Warrior's Dream,
		and 30 others of equal merit.	

GEMS OF STRAUSS.

Johann Strauss stands preëminent amid the most brilliant composers in the great world of music, and in this book, the sale of which is counted by thousands, the most brilliant of his exquisite compositions have been collated, forming a combination extending over 250 pages, unrivalled by any other collection of its kind.

CONTENTS.

Academic.	Dragon Fly.
Adeline.	First Flirtation.
Alice.	Leap Year.
Apollo.	Love and pleasure.
Aquarrellen.	One heart, one soul.
Arm in arm.	Orpheus.
Baden Baden.	Ostrich Feather.
Beautiful Blue Danube.	Sans Souci,
Carnival Botschater.	and more than 70 others.

PIANIST'S ALBUM.

220 pages, sheet music size. Originally designated as the third volume of the Home Circle, similar in design, but entirely dissimilar as to contents, the Pianist's Album retains its own identity, and contains a number of what may be more particularly called Piano-forte pieces, of medium length and a fair degree of difficulty. The collection contains a goodly portion of the most successful music ever published, and will be productive of much pleasure and profit to the possessor.

CONTENTS.

Blue-bird Polka Redowa.	Lily of the valley.
Bonnie Doon.	Mabel Waltzes.
Corinthian. Waltz.	Mocking-bird Waltz.
Cricket Polka.	Monastery bells. (Four hands.)
Fairy wedding Waltz.	Peabody Schottische.
Fairy Polka.	Running Brook Schottische.
Gipsy Polka.	Schomberg Galop.
Grand Russian March.	Silver Spring Polka.
Highland March.	Turkish March.
Il Bacio (kiss) Waltz.	Wandering Sprite.
Joys that we've tasted.	Wildfang Galop,
	and 80 others.

PIANO-FORTE GEMS.

A complete repertoire of instrumental music, of standard merit, in great variety, embracing within its 216 pages, some \$20.00 worth of music, in convenient form and of full sheet music size, for one tenth its original cost, or \$2.00 in boards.

CONTENTS.

April Redowa.	Kiss me quick and go Polka.
Carnival of Venice.	La reve Quickstep.
Daisy Dean Quickstep.	Last rose of Summer. Var.
Days of absence Waltz.	Love in idleness.
Fairy Dell Waltz.	Mardi gras Quadrille.
Fairy Dell Polka.	Midnight March.
Fairy Footsteps Waltz.	Pickwick Galop.
Fire and Flame Galop.	Slumber song.
Frolie of the Frogs.	Water Lily Polka.
Gorilla Quadrille.	Weiner bonbon Waltzes,
Hurley burley Galop.	
	and about 80 others (beside several short airs).

THE MUSICAL TREASURE.

This collection comprises both vocal and instrumental music, in about equal proportions, and will commend itself for the great variety of first quality music which may be found scattered through its 203 pages. We append specimen titles of instrumental pieces:

All Right.	Picnic Polka.
Barbe Blue Lancers.	Piff. Paff, Ponf.
Beautiful Blue Danube.	Remember me.
Beautiful Bells.	Roses.
Boston Dip.	Sahre Song.
Come where love lies dreaming.	Shepherd Boy.
Constantia.	Starry Night.
Convent Bells.	Sweet Kiss.
Fairy Wedding. (Four hands.)	'T is a famous regiment.
He's a pal of mine.	Up and away.
Jolly Brothers.	Voice of Spring.
Light Step.	Watching in the Park.
Marriage Bells.	Will-o-the-Wisp,
	and a hundred others.

OLIVER DITSON AND CO., BOSTON.

C. H. Ditson & Co.,

843 Broadway, New York.

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Kellie S. Russell

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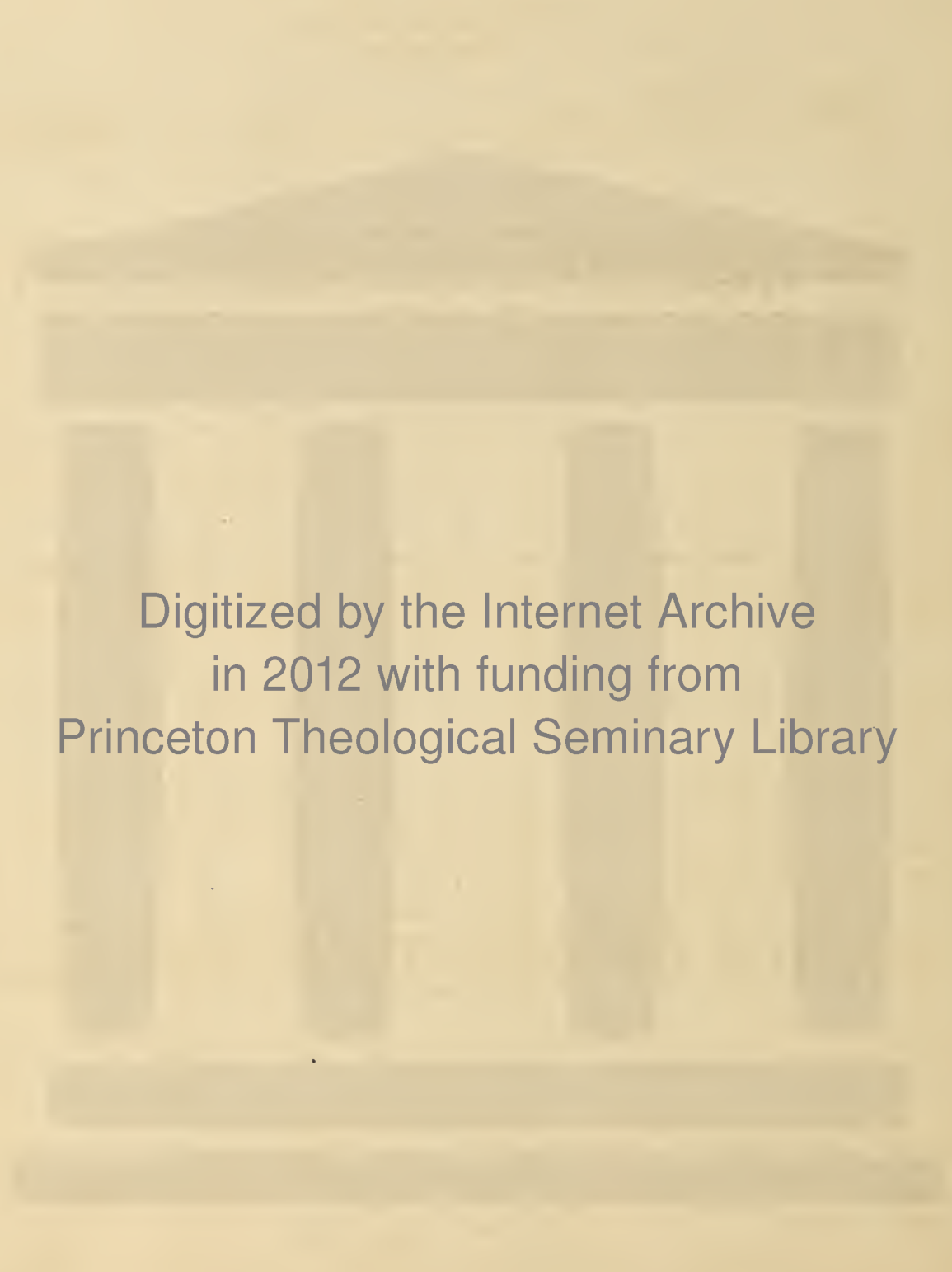
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TO MINONA.

(SERENADE.)

Spohr.

Andantino.



1. Soft and low I breathe my pas - - sion, Will she
smile, my love dis - dain - - ing, While in
love, o'er plain and riv - - er, Late I
not in dark - ness pi - - ning, From thy

wake and bless my sight; Ah! if dreams her form might
chill - - - ing mid - night's spite, Here I wait, of thee com -
rush'd in head - long flight; Ah! he fol - - - low'd ev - - er,
cur - - - tain'd win - dow's height Let one look of pi - - ty

fash - ion, How un - wel - - come were the light; Fair - est, speak, and say good
- plain - ing, To the stars so cold and bright; O! re - lent and say good
ev - er, Vain is speed a - gainst his might; Here I yield, O! one good
shi - ning, Warm my heart to new de - light; Let me hear one sweet good

night!
night!
night!

2. Dost thou
3. Far from
4. Leave me

THE WANDERER.

F. Schubert.

Largo.

pp *Cres.*

From countries far a-way I come,
 Ich kom-me vom Ge-bir-ge her,

fz *Dim.* *p* *p* *pp*

Where'er I go, Where'er I
 es dampft das Thal, es braust das

go, I find no home.
 Meer, es braust das Meer.

Cres. *f* *fp* *pp*

THE WANDERER, Continued.

7

I wan - der on, de - void of peace,
 Ich wand - le still, bin we - - nig froh,

pp

Marcato.

My joys di - min - - ish, woes..... in - crease, woes..... in -
 Und im - - mer fragt der Seuf - - zer wo? im - - mer

p

ppp

- crease wo? The sun's warm rays to me feel cold. My life's young days seem grow - ing old; The
 Die Son - - ne dünkt mich hier so kalt, die Blü - - the welk, das Le - ben alt, und

pp

bloom - ing flow - ers dead.... and sere, I feel a stran - ger ev' - ry - where.
 was sie re - den lee - - rer Schall; ich bin ein Fremd - ling ü - - ber - all.

Cres. *pp*

THE WANDERER, Continued.

Fin viva.

Where art thou? where art thou? my be-lov-ed home. I turn..... to
 Wo bist du, wo bist du, mein ge-lieb-tes Land! ge-sucht,..... ge

mf

Viva.

theo,..... where - - e'er..... I roam, It
 ahnt,..... und nie..... ge- - - kannt. Das

p pp fp

makes my ve-ry heart ex-pand, my heart ex-pand, To think of thee, my
 Land, das Land so hoff-nungs-grün, so hoff-nungs-grün, das Land, wo mei-ne

f p

na-tive land, Thy cliffs so white, thy hills so blue, Where blooms the rose and li-ly too, And
 Ro-sen blüh'n, wo mei-ne Freun-de wan-deln geh'n, wo mei-ne Tod-ten auf-ersteh'n, das

THE WANDERER, Concluded.

9

Tempo primo.

ear - ly friends with hearts so true, Oh! land.... where art thou?
Land, das mei - ne Spra - che spricht, o Land.... wo bist du?

A spir - it's warn - - ing voice I hear, It whis - - pers
Ich wand' - le still, bin we - - nig froh. Und im - - mer

soft - - ly in..... my ear, in..... my ear, Soon shalt thou quit life's
fragt der Seuf - - zer wo? im - - mer wo? Im Geis - ter - hauch tont's

troubled wave, And find thy home in the si - lent grave.
mir zu - rück: Dort wo du nicht bist, dort ist das Glück.

fp
Colla voce.

I WOULD THAT MY LOVE.

Mendelssohn

Allegretto Con Moto.

§

I would that my love could si - lent - ly flow in a single

§

thee ... on their wings, my fair - est, that soul - felt word they would

§

word, I'd give it the mer - ry breez - es, They'd waft it away in
bear, Should'st hear it at eve - ry mo - ment, And hear it eve - ry

sport, I'd give it the mer - ry breez - es, they'd waft it a - way in
where, Should'st hear it at eve - ry mo - ment, and hear it eve - ry

sport, away in sport, they'd waft it away in sport.
 and every where, and hear it eve-ry where.

where, a-way in sport, they'd waft it away in sport.
 and eve-ry where, and hear it every where.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

1st. To At night . when thine eyelids in
 2nd. To At night . . when thine eyelids in

The second system continues the vocal and piano parts. It includes first and second endings for the vocal staves, marked with '1st.' and '2nd.' and a repeat sign. The piano accompaniment features dynamic markings of *sf* (sforzando) and *pp* (pianissimo).

Sempre. *pp* slum - ber have clos'd those bright heav'nly beams, Still there my love it will
 Cresc.

Sempre. *pp* slum - ber have clos'd those bright heav'nly beams, Still there my love it will
 Cresc.

The third system continues the vocal and piano parts. It includes dynamic markings of *pp* (pianissimo) and *Cresc.* (crescendo). The piano accompaniment features a *Sempre.* (sempre) marking.

I WOULD THAT MY LOVE, Concluded.

haunt thee e'en in thy deepest dreams, Still there my love it will
 haunt thee e'en in thy deepest dreams, Still there my love it will
 . . . cen do. *f*

haunt thee e'en in . . . thy deepest dreams, e'en in thy deep - - est
 haunt thee e'en in . . . thy deepest dreams, thy deepest
Dim.

Dim. in a - - - - - en - - - do.
 E'en in thy deepest, deep - - est dreams.
 dreams, E'en in thy deepest, deep - - est dreams.
pp

MY JOY AND TREASURE.

(HERZALLERLIEBSTES SCHATZERL DU.)

Fr. Kücken.

Andantino.

Andantino.

1. Thou, who my treasure e'er shall be, Quick lock thy heart to
 Herz - al - ler - lieb - stes Schat-zer! du, schliesse schnell dein Herzen-

2. Come lit - tle treasure, joy to me, Clos'd to all else, thy

1. Thou, who my treasure e'er shall be, Quick lock thy heart to
Herz - al - ler - lieb - stes Schatz - zer! du, schliess schnell dein Herzen -
 2. Come lit - tle treasure, joy to me, Clos'd to all else, thy

all but me, Thou art so fair, That oth - ers fain would en - ter there, there, La,
kam - merl zu, du bist so schön, 's mocht ein And' - rer zu dir geh'n. geh'n. La.

heart must be. Thou art, &c.

Dim. *p*

Allegro.

Allegro.

la la

[illegible]

MY JOY AND TREASURE. Continued.

la la...

p *f* *Sf* *Andante.* *rit.*

Thou who my treasure e'er shall be, Quick close thy heart to all but me, Thou art so
 Herz al - ler - lieb - stes Schat - zer! du, schliess schnell dein Her - zens kam - mer! zu, du bist so

p *f* *pp*

fair, That ma - ny fain would en - ter there. Lov - ing thee is joy to me, but, O my love
 schön, 's möcht ein And' - rer zu dir geh'n. Dich zu lie - ben, giebt mir Frie - den, o meine
 Thou my trea - sure and my joy, but, O my love
 Dich um - fan - gen, mein Ver - lan - gen, o meine

dim. riten. *Espress. Trio. Un poco animato.*

and my pride, All else should be de - nied, Lov - ing thee is joy to me.
 Se - lig - keit, mach mir nicht Her - ze - leid. Dich zu lie - ben, giebt mir Frie - de
 and my pride, All else should be de - nied, Thou my trea - sure and my joy,
 Se - lig - keit, mach mir nicht Her - ze - leid. Dich um - fan - gen, mein Ver - lan - gen

Allegro. playful. *Tempo 1o des Trio.* *Cres.*

MY JOY AND TREASURE. Concluded

15

f Allegro *pp* *lento*. D.C. *p* *p*

Yes, thou art mine, yes, thou art mine! 3. Come, lit - tle treasure, joy to me, Clos'd to all else, thy
ja, du bist mein, ja! du bist mein! Herz - al - ler - lieb - stes Schat - zel du, schliess schnell dein Herzens-

f *pp* *lento*, D.C. *p* *p*

heart must be. Thou art so fair, an - oth - er, dear, might en - ter there. Thou art so
kam - merl zu, du bist so schön, 's mocht ein And - rer zu dir geh'n. Du bist so

dim. *Espress.*

fair, so sweet and fair, thou art so fair, others fain would en - ter
schön du bist so schön, du bist so schön, 's konnt' ein And'rer zu dir

f *p*

poco ritard.

there, thou art so fair, thou art so fair, so fair,
geh'n, du bist so schön, du bist so schön, so schön.

poco ritard.

PRETTY BIRDS.

(O BITT' EUCH, LIEBE VÖGELEIN.)

English words by W. J. Wetmore, M. D.

Music by Ferd. Gumbert.

Allegretto. tr

Leggeramente.

1. In greenwoods, where soft breez - es spring, Are hap - py birds that sweet - ly
 1. Wohl vie - le tau - send Vö - ge - - lein, die sin - gen hell in grü - nen
 vales where ro - ses fair, With perfume scent the balm - y
 sen - den in ein Thal, mit lust' gen Quel - len oh - ne

sing; O'er land and sea they swift - er fly, Than summer gales o'er flow'rs that
 Hain, sie ha - ben all zwei Flüg - eln schön, zu flie - gen ü - ber Land und
 air; There would I fly to love's sweet bow'rs, A gar - den sweet of bloom - ing
 Zahl, da blü - hen Blu - men, süß und lind, und nei - gen sich in A - - bend -

sigh; They soar a - way on pin - ions light, Their love tales war - bling in . . . their
 See'n. sie ha - ben al - - le süß - - sen Mund, zu sin - gen hell aus Her - - zens
 flow'rs; There like a dream - land fair . . . and bright, Each ris - ing view adds new . . . de -
 - wind, ich will euch sen - - den vor . . . ein Haus da lacht der Früh - ling selbst . . . her -

Cres.

PRETTY BIRDS, Continued.

17

Andante Con Molto Espress.

flight. Come pret - - - ty birds, so glad and free, Ob
grund. O bitt' euch lie - - - - be Vo - - - - ge - lein, O
 - light. Come pret - - - ty birds, so glad and free,
 - aus, O, &c.

Legato.

let me still more hap - - py be, And bear my vows sin
 bitt' euch lie - - - - be Vo - - - - ge - lein, will keins, will keins von

- cere To her I love, I love so dear.
 euch mein Bo - - - te, mein Bo - - - te sein.

tr

1st. Tempo. 1.º.

To happy
 Ich will euch

tr *3* *tr* *3* *3* *p*

2nd. Tempo 1o.

How glad - ly would I there re - pair, And with her all life's bless - ings share, There
 Am lieb - sten flog' ich sel - ber hin, Und sagt' ihr wie so treu ich bin, Und

Cres e string.

pass the hap - py hours a - way, And dream of joys that ne'er de - cay; All care for -
 klagt ihr mei - ne lan - ge Pein, dass fern von ihr ich jetzt muss sein; Da lög' ich

Cres e string.

- got, there we would dwell, Lips breathing love, our bliss to tell..... Come
 auch, an ih - rer Brust, und Kuss um Kuss. und Lie - bes - lust..... O

Andante Con Molto Espress.

pret - - - ty birds, so glad..... and free, Oh let me still more
 bitt' euch, lie - - - be Vö - - - ge - lein, O bitt' euch, lie - - - be

f Legato.

hap - - - py be, and bear my vows..... sin -
Vö ge - - - lein, will keins, will keins von

- cere,..... To her.... I love, I love so
euch mein Bo - - - te sein, Bo - - - te

dear, Come pret - ty birds, so glad and free,
sein, O bitt' euch lie - - be Vo - - ge - lein,

tr

Oh let me still more hap - - - py be.
O bitt' euch, lei - - be Vö ge - - lein.

tr

BRIGHTEST EYES.

(DIE SCHÖNSTEN AUGEN.)

Composed and sung

by Stigelli.

Andantino appassionato.

Piano introduction in B-flat major, 3/4 time. The right hand features a melody with triplets and a final triplet marked 'rit.'. The left hand plays a steady eighth-note accompaniment with sextuplets.

Thou'st pearls and dia - monds, fair one, Hast all that men a -
 Du hast Dia - man - ten und Per - len, Hast Al - les was Menschen be -
 beau - teous eyes of thine, love, I've sung them o'er and
 dei - ne schö - nen Au - gen Hab ich ein gan - zes

Vocal melody and piano accompaniment for the first verse. The piano part includes dynamic markings *f* and *p*, and features triplet accompaniment.

Dolce e stringendo.

- dore, And hast the bright - est eyes, love, My dear - - est what would'st thou have
 gehr, Und hast die schön - sten Au - gen, Mein Lieb - - - chen was willst Du noch
 o'er, In count - less songs im - mor - tal, My dear - - est, what would'st thou have
 Heer Von e - - wigen Lie - - dern ge - dich - tet, Mein Lieb - - - chen was willst Du noch

Vocal melody and piano accompaniment for the second verse. The piano part includes dynamic markings *p* and *f*, and features triplet accompaniment.

*dolce.**f*

1st time.

more ! And hast the brightest eyes, love, My dear - - est what would'st thou have more ? Those
 mehr ? Und hast die schön - sten Au - gen Mein Lieb - - - chen, was willst Du noch mehr ? Auf
 more ? In count - less songs im - mor - tal, My dear - - est, what would'st thou have
 mehr ? Von e - - wigen Lie - - dern ge - dich - tet, Mein Lieb - - - chen, was willst Du noch

Vocal melody and piano accompaniment for the third verse. The piano part includes dynamic markings *f* and *rit.*, and features triplet accompaniment.

Second time omit.

BRIGHTEST EYES Continued.

21

2d time. agitato. >

more? With thy bright eyes thou'st pain'd me, Man
mehr? Mit Dei - - - nen schö - - - nen Au - - - gen Hast

Cres. f

ne'er... was so tortured be - fore, Down, down to despair thou hast
Du..... mich ge - quä - let so sehr, Und hast mich zu Grün - de ge -

ff ff

p un poco rit. A tempo. rit. con affet.

brought me, My dear - est, what would'st thou have more? With
- - - rich - tet, Mein Lieb - - chen, was willst Du noch mehr? Mit

pp A Tempo. Cres. *Sf* rit.

e con forza.

thy bright eyes thou'st pain'd me, Man ne'er was so tor - tur'd be -
Dei - - - nen schö - - - nen Au - - - gen, Hast Du mich ge - quä - - - let so

f f2

fore, Down, down to despair thou hast brought me, My
sehr, Und hast mich zu Grun - de ge - rich - tet, Mein

fz *p* *rit.*

A tempo, dear - est what would'st thou have more ? *con forza.* Down, down to des - pair thou hast
Lieb - chen was willst Du noch mehr ? Und hast mich zu Grun - de ge -

a tempo. *Ped.* *

brought me, My dear - est what would'st thou have more ?
rich - tet, Mein Lieb - chen, was willst Du noch mehr ?

f *f* *Ped.* *

pressez. *Cres.* *f* *ff*

ELODY OF TEARS.

23

(LAUE LÜFTE, BLUMENDÜFTE.)

Schubert.

Moderato.

1. Flow'rets bloom - ing, Winds per - fum - ing, Ev' - ry joy of youth and spring, Soft ca -
 1. Lau - e Lüf - te, Blu - men - düf - te, al - le Lenz und Ju - gend - - lust, fri - scher
 2. When the stream - ing Eyes are beam - ing, Thro' the mist of sor - row's tear, There's a
 2. Wenn die feuch - ten Au - gen seuch - ten von der Weh - muth lin - - dem Thau, Dann ent

-ress - es Beauty press - es On the lips that fond - ly eling; Wine cups flow - ing, Nec - tar glow - ing, Mer - ry
 Lip - pen Küs - se nip - pen, Sanft ge - wiegt an zar - ter Brust; dann der Trau - ben Nek - tar rau - ben, Rei - hen
 heal - ing Pow'r re - veal - ing Heav'nly glimpses bright and clear; Oh how fleet - ly, Calm'd thus sweet - ly, Each wild
 - sie - gelt, D'rinn ge - spie - gelt, Sich dem Blick die Him - mels - au. Wie er - quick - lich Au - gen - blick - lich löscht es

dance and frolic arts, All the pas - sions' Wildest fashions, Can they ev - er fill our hearts? Can they
 Tanz und Spiel und Scherz, was die Sin - nen nur ge - win - nen, ach, er - füllt es je das Herz, ach, er -
 thought to rest is hushed, As the flow - ers, Cool'd by showers, Lift their heads, that erst were cru - h'd, Lift their
 je - - de wil - de Gluth: Wie vom Re - gen Blu - men pfle - gen he - bet sich der mat - te Muth, he - bet

ev - - er fill our hearts?
 - füllt es je das Herz?
 heads that erst were crush'd.
 sich der mat - te Muth.

8va

THE STAR OF HOME.

(DER HEIMATHSTERN.)

Canthal.

Poco Andante.

1. Far from home and all its pleas - ures, Here I
 1. Von der Hei - - math weit und fer - - ne Steh' ich
 2. None but those who have been part - ed, Know the
 2. Nur wer Tren - nung je em - pfun - den, Und die

stand for - lorn, a - lone ; Where are ye, my heart's fond treas - ures ? List ye not my plaintive moan ? Brightly
 nun ver - las - sen hier, Se - he wohl die - sel - ben Ster - ne, Doch der Ei - ne feh - let mir. Die - ser
 pow'r of mighty love, When for - sa - ken, broken - heart - ed, All our hopes are throned a - bove. Sad re -
 wah - re Lieb' ge - fühl, Kennt den Schmerz von sol - chen Wun - den Wo - raus im - mer Sehnsucht quillt. Könn't ich

gleams the star of ev - en, And my soul it fills with pain, For on yon - - der moonlit
 Ei - - ne nur von Al - - len Stets am theu - - er - sten mir war, Denn es wirk - - ten sei - ne
 - gret, and rest - less long - ing, Day and night my bo - som fill, Dreary thoughts and fancies
 ein - mal ihn noch schau - en, La - ben mich an sei - nem Strahl, Lie - be, Hoff - nung und Ver -

heav - en I would gaze at home a - gain.
 Strahlen Auf mich mild und wun - der - bar.
 thronging, Are the ex - ile's portion still.
 trau - en, Wä - ren dann nur mei - ne Wahl.

IF ON THE MEADS.

23

(SEH' ICH DIE WEITE GRÜNE AU.)

F. Gumbert.

Allegro Moderato.

1. If on the meads I cast my view,..... Or look on heaven's gladsome blue; If whispers near some ev'ning
 1. Seh' ich die wei-te grü-ne Au',..... blick' in des Himmels schönes Blau, lis - pelt ein Ze - phir a-band
 2. If on thine eye I fix my gaze,..... And thou elude my searching rays, If gently thou my hand dost
 2. Seh' ich in's lie-be Au-ge dir,..... birgst du das Dei-ne dann vor mir, arückst mir so leis und warm die

Poco rit.

A Tempo.

breeze,..... That wakes the rust-ling of the trees,.... If mer-ry birds their voices raise,....
 -lich,..... rau - schen die Bäu - me her - um mich,.... sin - get der Vo - gel munt're Schaar,....
 press,..... While not a word thy lips ex - press,.... O then what hap - pi-ness I feel,....
 Hand,..... weil och, dein Mund kein Wört-chen fund,.... O viel zu gross ist dann mein Glück,....

Poco rit.

A Tempo.

Poco rit.

Cres.

Mosso. Con molto espress.

'Tis then my heart so tru-ly says : That I.... do love thee, That I.... do
 dann wird es mir im Herzen klar : Dass ich,.... dich lie - - be, dass ich... dich
 While all my raptur'd looks reveal : That I.... do love thee, That I.... do
 dann sog't es dir mein heis-ser Blick : Dass ich,.... dich lie - - be, dass ich... dich

Colla voce.

Rit.

Mosso Cres.

love thee, That I do love thee..... thee.....
 lie - - be, dass ich dich lie - - be..... be.....

ff *a piacere. tr*

ff *p* *Tempo 1.*

SERENADE TO IDA.

(STÄNDCHEN AN IDA.)

Weingand.

1. Night a - round ... is soft - ly creep - ing, All the earth to rest is laid ; Grief it -
 1. Al - les ruht. Wie ab - ge - schie - den, ab - ge - löst ist je - des Joch ; selbst der
 2. Tho' a - round these clois - ters night - ly, Spir - its awe the tim - id breast, Love fears
 2. Um die na - - - he Kirch - hof mau - er, Wand - eln, wie die Sa - ge spricht, Nächlich,

p

Cres. *Dol.*

- self.... lies calm - ly sleep - ing, Sleepest thou,.... be - lov - ed maid ? I - da,
 Gram.... ents - chließ im Frie - den, mei - ne Lie - - - be, wachst du noch ? Hø - re
 not.... where slumb'ring light - ly, I - da lies.... in heav'nly rest, Play - ful
 dūs - - - tre Geis - ter - schau - er ; Doch die Lie - - - be furch - tet nicht ! Auch be -

Cres.

Cres.

Cres.

hear.... my lute's soft num - bers, Float - ing on ... the balm - y air,.... Yet my
 mei - - - nen letz - ten Laut, Der sich nur der Nacht ver - traut,.... Stö - re
 zeph - - yrs gent - ly steal - ing. Up - ward waft.... my song to thee,.... May it's
 - seelt der Raum mit Muth, Wo die sanf - - - te Un - schuld ruht Stö - re, &c.

p *Cres.* *Poco Rit.*

p *Cres.* *Poco Rit.*

Dim.

lute,.... if I - da slum - bers, Hush! nor wake.... my la - dy fair.....
 du..... mein Lau - ten ton. I - - da nicht, sie schlummert schon.....
 tones... my love re - veal - ing, Fill thy dreams. . . with thoughts of me.....

p *Dim.*

O WERT THOU BUT MINE OWN, LOVE.

27

(O WENN DU WÄRST MEIN EIGEN.)

Kücken.

Con Espressione.

1. O, wert thou but mine own, love, How
 1. Ach wenn du wärst mein ei - - gen, wie
 2. O, wert thou but mine own, love, How
 2. Ach wenn du wärst mein ei - - gen, wie

dear thou'dst be to me!
 lieb sollt'st Du mir sein!
 bright this world would be!
 wär die Welt dann schön,

Deep, deep with - in my heart, love, I'd cher - ish on - ly thee! My
 wie wollt' ich tief im Her - zen nur he - gen Dich al - lein, und
 I'd have no more to wish, love, But still to gaze on thee. I'd
 es blie - be nicht zu wün - schen; als Dich stets an zu sehn; und

ev' - ry trea - sure, ev' - ry joy I'd seek in thy love beam - ing eye. O wert thou but mine own, love, How
 al - le Wonn' und al - les Glück mir schö - pfen nur aus Dei - ner Blick; Ach wenn Du wärst mein ei - gen, wie
 prize nought else of earth - ly joy, If met by thy love beam - ing eye, O wert thou, &c.
 ganz ver - sun - ken in mein Glück er - hielt die Welt nicht ei - nen Blick; Ach wenn du, &c.

un poco. ten.
 dear, how dear thou'dst be. How dear, how dear to me.
 lieb sollt'st Du mir sein, wie lieb, wie lieb sollt'st Du mir sein.

Ped. *ritenuto.* *un poco.* *Ritard.*

LOVE'S REQUEST.

(LIEBES BITTE.)

A Reichardt.

Cantabile. Con Espress.

1. Now the day is slowly waning; Evening breezes soft-ly, soft-ly moan. Wilt thou ne'er heed my com-
 1. Wie die Blüm - lein draussen flat-tern, In der A - bend-luf - - - te weh'n. Und du willst mir's Herz ver-
 2. Can'st thou thus unmov'd behold me, Still untouch'd by love, by love so deep? Nay, thine arms more closely
 2. Hab' ge - liebt dich oh - ne En - de Hab' dir nie ein Leid ge - than. Und du drückst mir still die

- plaining? Can'st thou leave me thus a - lone? Stay with me, . . . my dar-ling, stay, . . . And like a
 - bit - tern, Und du willst schon wie - der geh'n! Bleib bei mir und geh' nicht fort. . . . In mei - nem
 fold me, And thine eyes be - gin to weep. Stay with me, . . . my dar-ling, stay, . . . And like a
 Hän - de, Und du fängst zu wei - nen an. Wei - ne nicht und geh' nicht fort. . . . In mei - nem

Un poco ritard.

Un poco piu Cres.

Cres - cen - do.

dream thy life shall pass a - way. Stay with me, . . . my darling, stay, And like a dream thy life shall pass a-
 Her - zen ist der schön - ste Ort. Bleib bei mir, und geh' nicht fort. In mei - nem Herzen ist der schönste
 dream thy life shall pass a - way. Stay with me, . . . my darling, stay, And like a dream thy life shall pass a-
 Her - zen ist der schön - ste Ort. Wei - ne nicht, und geh' nicht fort. In mei - nem Herzen ist der schönste

Ritard colla voce. Un poco piu Cres. Cres - cen - do.

- way, . . . like a dream shall pass a - way.
 Ort der schönste, der schön - ste Ort.

f

Poco animato.

No re - gret ... shall e'er at - tend thee, Ne'er shall sor - row dim thine eye, 'Gainst the
 Oh da drau - ssen, in der Fer - ne, Sind die Men - schen nicht so gut, Und ich

*Rallent.**Cre - - - seen - - - do.**Ritard.*

world's alarms to fend. ... thee, Glad - ly. proudly ... will I die Stay with
 gäh' für dich so ger - - - ne, Mein Le - - - ben und mein Blut. Bleib bei

*pp**Molto Ritard.*

me, then, darling, stay, And like a dream, thy life shall pass a - way, Stay with me, my darling,
 mir, und geh' nicht fort, In mei - nem Her - zen ist der schön - ste Ort, Bleib bei mir, und geh' nicht

pp Tremolo.

stay, And like a dream thy life shall pass a - way, shall pass ... a - way
 fort, In mei - nem Her - zen ist der schönste Ort, der schön - - - ste Ort.

*Cres. Molto.**f**f**Cres.**f**f*

THE YOUNG RECRUIT.

Written and Arranged by GEORGE LINLEY.

Composed by KUCKEN.

Allegretto.

1. See! these rib - - bons gai - - ly stream - - - ing, I'm a
 2. We will march a - - - way, to - - - mor - - - row, At the
 3. Shame! Li - zette, to still be weep - - - ing, While there's

mf *Ped.*

Cres.

sol - - dier now, Li - zette, I'm a sol - dier now, Li - zette; Yes, of
 break - ing of the day, At the break - ing of the day; And the
 fame in store for me, While there's fame in store for me; Think when

mf

bat - - tle I am dream - - - ing, And the hon - - or
 drum - - pets I will be sound - - - ing, And the mer - - ry
 Lome I am re - - - turn - - - ing, What a joy - - ful

Cres.
Bis marcato.

I.... shall get..... With a sa - - bre by my
 cym - bals play..... Yet be - fore I say good
 day 'twill be..... When to church you're fond - ly

p *pp* *Dolce.*

side, And a hel - met on my brow, And a proud steed to ride, I shall
 bye, And a last sad part - ing take, As a proof of your love, Wear this
 led, Like some La - dy smart - ly drest, And a he - ro you shall wed, With a

rush on the foe: Yes, I flat - ter me, Li - zette, 'Tis a
 gift for my sake: Then, cheer up, my own Li - zette, Let not
 med - al on his breast: Ha! there's not a maid - en fair, But with

life that well will suit, The gay life of a young Re - -
 grief your beau - ty stain, Soon you'll see the Re - -
 wel - come will sa - lute, The gay bride of the young Re - -

cruit, The gay life of a young Re - - cruit.
 gain, Soon you'll see the Re - - gain.
 cruit, The gay bride of the young Re - - cruit

FLY, MY SKIFF, AMID THE ROSES.

(DIE ERWARTUNG.)

F. Kücken.

Agitato.

1. Fly, my
1. Flie - ge,
2. Balmy
2. Würz - ge

f **Ped.** **Ped.** **dim.**

skiff, a - - mid the ro - - ses, Fly, the smil - - ing shore to greet! In that
Schiff - lein, durch die Ro - - sen des Ge - sta - - des her vom See! Hier darf
breez - es, gent - ly blow - ing, Bring my soul's.... a - dored to me! Mur - mur
Luf - te kommt ge - flo - - gen, Bringet schnell... mein Liebchen mir! Mur - melt

grove my love re - po - - ses, There what joy... a - gain to meet! Anx - ious
ich mit Liebchen ko - - sen, wie ist mir..... so wohl, so weh! Ach! wie
loud - - er, wa - ters flow - ing, Tell her of..... my con - stan - cy! Peace and
lau - - ter kla - re Wo - - gen, sagt von mei - - ner Lie - be ihr! Wie - der

thoughts my bo - som thrill, Oh de - lay..... not, dear - est, still! Anxious
schlägt das Herz so bang! zau - dre, Hol - - de, nicht so lang, ach! mein
joy..... my heart be - guile, Does my loved... one but smile! Peace and
keh - - ren Freud'und Ruh, lä - - chelt Lieb - - chen mir nur zu, wie - der

thoughts my bo - som thrill, . . . Oh de - lay not, dear - est, still, Anx - ious
 Herz, es schlägt so bang'! . . . zau - dre, Hol - de, nicht so lang', ach! wie
 joy . . . my heart be - guile, . . . Does my loved one . . . but smile. Peace and
 keh - ren Freud und Ruh, lä - chelt Lieb - chen mir nur zu, wie - der

Sf *p dim.* *p Dim.*

thoughts my bo - som thrill, Oh de - lay not, dear - est, still! Anxious
 schlägt das Herz so bang'! zau - dre, Hol - de, nicht so lang'! ach! wie
 joy my heart be - guile, Does my loved . . . one but smile! Peace and
 keh - ren Freud und Ruh, lä - chelt Lieb - chen mir nur zu, wie - der

f *dim.* *dol.*

thoughts my bo - som thrill, Oh de - lay not, dear - est, still! Oh de -
 schlägt das Herz so bang'! zau - dre, Hol - de, nicht so lang', zau - dre,
 joy my heart be - guile, Does my loved . . . one but smile. Does my
 keh - ren Freud und Ruh lä - chelt Lieb - chen mir nur zu, lä - chelt

molto cres. *f* *dim.* *dol.*

lay not, dear - est, still! Oh de - lay not, still!
 Hol - de, nicht zu lang'! zau - dre, Hol - de, nicht lang'!
 loved one but smile! Does my loved . . . one but smile.
 Lieb - chen mir nur zu, lä - chelt Lieb - chen mir zu!

3 *ritard.* *ritard.*

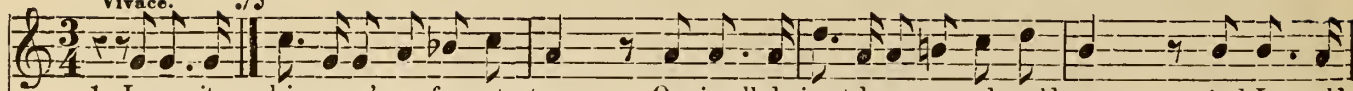
IMPATIENCE.

(UNGEDULD.)

Fr. Curschmann.

Vivace.

S

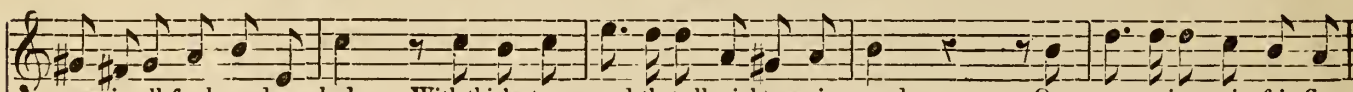


1. I carve it plain on ev'ry for-est tree,
 1. Ich schnitt es gern in al-le Rin-den ein,
 train a starling; I would teach
 zie-hen ei-nen jun-gen Staar,

On jewelled signet deep engraved would see,
 ich grub es gern in je-den Kie-sel-stein,
 With pa-tient toil, until the gift of speech
 bis dass er sprach die Wor-te rein und klar,

And I would
 ich möcht es
 The bird ac-
 bis er sie

S



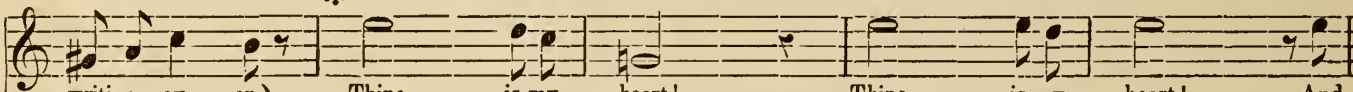
sow in all fresh garden beds,
 sün auf je-des fris-ches Beet,
 -quired, and cried, with accents clear,
 sprach mit mei-nes Mundes Klang,

With thick strewn seed, that all might, passing, read,
 mit Kres-sen-saa-men der es schnell ver-rüth,
 Each morn, each noon, and eve, that all might hear,
 mit mei-nes Herzens vol-lem, heis-sem Drang,

On snowy quires write fair, (keep
 auf je-den weissen Zet-tel
 Dis-tinctly say, so she might
 dann sang'er hell durch ih-re



*



writing ev-er,
 mücht ich's schrei-ben,
 hear it ev-er,
 Fen-ster-schei-ben:

Thine
 Dein

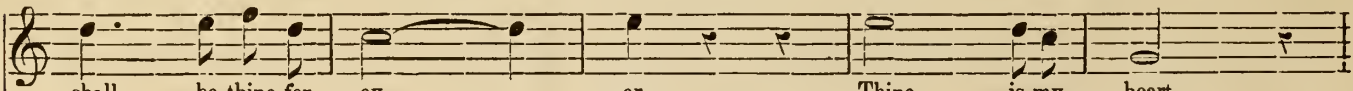
is my
 ist mein Herz,

Thine
 dein

is my
 ist mein Herz,

And
 und

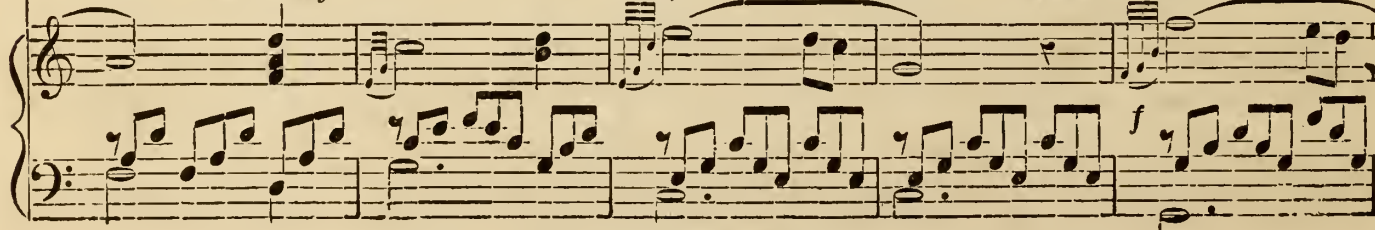
*



shall be thine for-ev-er,
 soll es e-wig blei-ben,


Thine
 Dein


is my
 ist mein Herz,



Thine is my heart! And shall be thine for - ev - er.
 dein ist mein Herz! und soll es ewig blei - ben.

f *p*

2nd Verse D. C. to the Sign. 

3d & 4th Verse continue to end of page, then to the Sign. 

2. And I would
2. Ich möcht' mir
3. On morn - ing
3. Den Mor - gen -
4. It must be
4. Ich mein, es

f *p* **Fine.**

winds the fond word comes to me, On pear - ly rain drops e'er reflect - ed see, On flow'r leaves painted, and on insect
 win - den macht' ich hauchen ein, ich möcht es sau - sen durch den re - gen Hain. Er - leuchtet es aus je - dem Blumen -
 printed on my longing eyes. It blush - es on my cheek in rud - dy dyes, And you may read it on my lips tho'
 müsst in mei - nen Au - gen stehn, auf mein - en Wangen müsst man's brennen sehn, zu le - sen wärs auf meinen stummen

p

wings, I hear it when each happy warbler sings, And waves to frame the sentence dear en-deav - or,
 - stern. Truges der Duft zu ihr von nah und fern. Ihr Wogen, könnt ihr nicht als Rä - der trei - ben:
 still, And ev' - ry breath repeat, without my will, But she of all hears not, nor see - eth ev - er,
 Mund, ein je - der A - themzug gab's laut ihr kund, und sie merkt nichts von all' dem ban - gem Trei - ben.

p

D. S.  al Fine.

THE SCARLET SARAFAN.*

(DER ROTHE SARAFAN.)

Russian Air.

Cres.

Mother, don't at-tempt to sew the scar-let sa-ra-fan, For thy ef-fort would be use-less,
 Nā-he, Mut-ter, nā-he nicht den ro-then Sa-ra-fan, Dei-ne Mü-he ist ver-lor-en,

p

legg.

and thy la-bour vain. Daughter, cease thy fol-ly, and do not talk so fast, Know that youth's gay
 quälst dich nur dar-an. Töch-ter-lein dein Köpf-chen ist noch nicht recht ge-scheid, Wis-se nur, nicht

p

legg.

legg.

riten.

morn-ing, Will not always last. Though thou art so mer-ry, and so much at ease,
 e-wig währt die Ju-gend-zeit. Springst du auch so lu-stig, und singst im grü-nen Wald,

legg.

mf

riten.

Song will fail to cheer thee, and the dance to please. When at length the ro-ses
 Tanzlust, ach, ver-ge-het und Ge-sang ver-hallt. Blei-chen erst die Wan-gen

mf

* SARAFAN.—The dress of Russian young women.

from thy cheeks do flee, Youth with all its plea - sures, seems but va - ni - ty,
 dir in ern - ster Zeit, Fühlst du dass die Ju - gend nichts als Ei - tel - keit,

dim.

Youth with all its plea - sures, seems but va - ni - ty. Do not smile, but give an ear to
 Fühlst du dass die Ju - gend nichts als Ei - tel - keit. Lache nicht, und glau - be nur was

p

what thy moth - er says; Rap - id - ly youth's bloom is past, and beauty soon de - cays. Yet when thee I
 dei - ne Mutter sagt, Schnell vergeht der Ju - gend Spur. Dem Himmel sei's ge - klagt. Doch wenn ich dich

p Ritard.

see and look on, I am young a - gain; Sing and dance, but with thy trifling, cause me no more pain.
 seh' und hö - re, Wird ich wie - der jung - Sing und spring, doch nim - mer störe mir Er - in - ner - ung.

Ritard.

HOME! MY OWN DEAR MOUNTAIN HOME:

(DIE HEIMATH.)

C. Krebs.

Allegretto.

Allegretto. (DIE HEIMATH.) C. Krebs.

1. Home! my own dear mountain home, Joy-ously to thee I come!
1. In der Hei-math ist es schön, auf der Ber-ge lich-ten Höh'n,
2. Round my mountain home the breeze Wakes sweet music in the trees;
2. In der Hei-math ist es schön, wo die Lüf-te sanf-ter weh'n,

Ev'-ry rug-ged peak, whose snows With the drooping clouds are blending; Ev'-ry field with
auf der Ber-ge lich-ten Höh'n, auf den schroffen Fel-sen Pfa-den, auf der Flu-ren
There, from many a rock-y well, Wa-ters bright are ev-er springing, With their sil-ver
wo die Lüf-te sanf-ter weh'n, wo des Ba-ches Sil-ber-wel-le murmelnd eilt von

harvest bend-ing; Ev'-ry tree, its shade ex-tend-ing, Where the gen-tle
grünen Saa-ten; auf der Flu-ren grünen Saa-ten; wo die Heer-den
rip-ples sing-ing! There too, happier voic-es ring-ing, Where belov-ed
Stell'zu Stel-le; murmelnd eilt von Stell'zu Stel-le; wo der El-tern

herds re-pose, Tell of thee, dear mountain home! Joy-ously to thee I come,
weid-end geh'n, in der Hei-math ist es schön. wo die Heer-den wei-dend geh'n,
kindred dwell, Tell of thee, dear mountain home! Joy-ously to thee I come,
Häu-ser stehn, in der Hei-math ist es schön, wo der El-tern Häu-ser stehn,

Rit. Dol. Cres. Rit.

p *f* *Con passione.* *fz* *rit.* *in Tempo.*

Home, my own dear mountain home! Home!... my own dear moun - - tain home! la - - - i la -
 in der Hei - math ist es schön, in der Hei - math ist es schön! la - - - i la

p *Cres.* *Cres. Rit. p*

Ped. * *Ped.* *

Cres. *f* *6* *3* *3* *3*

- - - i la la la la la - - - i la la la - - - i la la la -

Decresc. *p* *Con passione.*

i la la la *Cres.* la la la.

Cres. *p* *f* *Cres.*

Ped. *

Rit. *Decres.* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

THE SONG OF SPRING.

(FRÜHLING'S-LIED.)

Mendelssohn.

The spring in wrath com - men - ces, With storm - y wind and rain, He
 Der Frühl - ling naht mit Brau - sen, er rü - - - stet sich zur That, und

For - get thy win - ter sor - row, With joy receive thy guest, He
 Thu' ab - - - die Win - ter sor - gen: em - - - pfan - ge frisch den Gast; er

breaks thro' winter's fen - ces, And green comes o'er the plain, He breaks thro' winter's
 un - - - ter Sturm und Sau - sen keimt still die grü - ne Saat; und un - ter Sturm und

flies like dawning mor - row, Nor stays he long to rest, He flies like dawning
 fliegt wie jun - ger Mor - gen; er hält nicht lan - ge Rast; er fliegt wie jun - ger

fen - ces, And green, and green comes o'er the plain, Then wake, O man, thy vi - gils
 Sau - sen keimt still, keimt still die grü - ne Saat; drum wach, er - wach', du Men - schen.

mor - row, Nor stays he long, not long to rest. The bud it swells, the flower
 Mor - gen; er hält nicht lan - ge, nicht lange Rast. Die Knospe schwellt, die Blu - me

Sf keep,.... And let not spring find thee a - sleep. Then wake, O man.....
kind,.... dass dich der Lenz nicht schlafend find! Drum wach', er - wach',

blows,... The moments haste, and spring-time flows, O there - fore wake....
blüht,.... die Stunde eilt, der Frühling flieht.

Sf thy vi - - gils keep..... And let not der spring find thee a - -
du Men - - schen - kind dass dich der Lenz nicht schla - - - fend

f sleep, And let not spring find thee..... a - -
find! dass dich der Lenz nicht schla - - - fend

sleep.
And!

Sf *Sf* *f Sf* *p*

poco più lento.

Cast, Son of earth, be - hind thee The bonds which round thee cling, Break, break the chains that bin' thee, And
 Dir ar - men Menschen - kin - de ist wund und weh uns Herz? auf, spreng' ge - trost die Rin - e, schau

p *Cres.*

Sf *pp* *pp*

look towards the spring. The ice will melt.... the streams will flow..... Thy troubles
 mu - thig Frühling - wärts! Es schmilzt das Eis..... die Quel - le rinnt..... dir thaut der

Sf *pp* *pp*

Ped.

pp *poco a poco.* *Cres.* *cen*

o'er, thy joys will grow, Then as the lark up - ris - ing, Pours forth his joy a - loud. Let
 Schmerz und lös't sich lind. Und wie die Vög - lein lei - se an - stim - men ih - ren Chor, so -

pp *poco a poco* *Cres.* *cen*

do. *Sf* *al* *tempo 1o. f* *Sf*

be thy heart's re-joic - ing, A - mong the mirth-ful crowd. Thou art not lone, art not be -
 schall' auch dei - ne Wei - se aus tief - ster Brust her - vor.... Bist nicht ver - armt, bist nicht al

do. *Sf* *al* *tempo 1o. f* *Sf*

Sf *Cres.*

left, . . . While yet there's song and sun - shine left, Thou art not lone,
 . . . lein, umringt von Sang und Son - nen schein! Bist nicht ver - armt,

Sf *pp* *Cres - cen - do.*

f

art not be - left, While yet there's song and sun - shine
 bist nicht al - lein, um - ringt von Sang und Son - nen -

f *dim.* *p*

left, While yet there's song and sun - shine
 . . . schein' um - ringt von Sang und Son - nen -

left, there's song and sun - shine left.
 . . . schein, von Sang und Son - nen - schein.

Sf *Sf* *Sf rit.* *p* *Ped.*

THE TEAR

(DIE THRÄNE.)

F. Gumbert.

Andante.

1. With trembling step, in life we scarce ap - pear, Ere on the cheek is seen the glist'ning tear; First glad - ly
 1. Macht man in's Le - ben kaum den er - sten Schritt, bringt man als Kind schon ei - ne Thrä - ne mit, und Freu - den -

2. How beauteous shines the fond tear of the bride, When he she loves is kneeling by her side; Their hearts are
 2. Wie schön ist doch die Thrä - ne ei - ner Braut, wenn dem Ge - lieb - ten sie in's Au - ge schaut, man schlingt das

springs the welcome tear of bliss, When child and mother share the tender kiss. As years advance, 'mid chequer'd joys and
 - thrä - nen giebt als er - sten Gruss, dem Kind die Mut - ter mit dem er - sten Kuss; man wächst em - por dann zwischen Freud' und

one, the vow of truth is taken: To share till death each other's care and pain; If o'er his soul, hope lose its soothing
 Band, sie wer - den Weib und Mann, da geht der Kampf mit Noth und Sor - gen an. Doch wenn der Mann die Hoff - nung schon ver -

woes, The heart ex - pands, like some sweet op' - ning rose; The gen - tle girl, to him she holds most
 Schmerz, da zieht die Lie - be in das jun - ge Herz, und of - fen - bart das Herz der Jung - frau

pow'r, The faith - ful wife can cheer the lone - some hour; Con - fid - ing still, she points to worlds more
 lor, blickt noch das Weib ver - trau - ungs - voll em - por, zur Ster - nen - welt, zum hei - tren Him - mels -

dear, Her love be - trays with one soft tim - id tear, Her love be - trays with one soft tim - id tear.
 sich, spricht ei - ne Thrä - ne: ja ich lie - be dich, spricht ei - ne Thrä - ne: ja ich lie - be dich.

fair, And with a tear, says kindly, "don't despair!" And with a tear, says kindly, "don't despair!"
 - licht, uud ei - ne Thrä - ne spricht: ver - za - ge nicht, ja ei - ne Thä - ne spricht: ver - za - ge nicht.

SHE IS MINE.

45

(BÄCHLEIN, LASS DEIN RAUSCHEN SEIN.)

F. Curschmann.

Allegro.

mf

Cease thy murmurs, tinkling rill;
Bächlein, lass dein Rauschen sein,

Thou too, bu - sy wheel, be still;
Rä - der, stell eu'r Brau - sen ein, Hush your
All ihr

strains, sweet birds on hedge and spray; No song but
mun - - - tern Wald - - - vö - ge - - - lein, gross und klein, endet, en - - - det

mine must wake to - - day; Yet I call up - on all, Come, with
eu - - - re Me - - - lo - - - dein; durch den Hain, aus und ein schal - le

me their voic - es join, in cho - - - rus join, "She is mine, the
 heut' ein Reim al - lein, ein Reim al - lein, "Die ge - lieb - - - te

mill - er's love - ly maid, She is mine! She is mine, The mill - er's love - ly
 Müll - er - in ist mein, ist mein! die ge - lieb - - - te Müll - er - in ist

maid ! is mine ! she's mine !..... she's mine !"
 mein, ist mein, ist mein,..... ist mein !"

1st. time.

p

Spring ! hast thou no fair - er flow'rs than these to show ?
 Früh - ling sind das al - le dei - ne Blüme - - lein.

Sun! hast thou no beams that bright er glow? Say, oh must I all a -
 Son - ne, hast du kei - - - nen an - dern Schein? O so muss ich ganz al -

- lone make my heart's glad full - ness known? Oh! 'tis so fraught with hap - pi - ness, it
 - lein mit dem sel' - gen Wor - te mein, un - - - ver - - - stan - den in der

must, it will o'er - flow! It must, it will o'er - flow!
 zai - - - ten, wei - - - - - ten Schö - - pfung sein

Ritard. it will o'er - flow! mine!
 mein?

2nd. time.

AH! COULD I TEACH THE NIGHTINGALE.

Keller.

Andante amoro.

1. Ah! could I teach the Night-in - gale, Three lit - tle words to num-ber, Then

2. How oft I've sought the Night-in - gale, By spring and sha - dy bow - er,

Andante. mf

should its sweet voice from the vale Break on thy morning slum - ber, Then

That to my soul her plaintive tale, Might speak with mu - sic's pow - er, That

p

should its sweet voice from the vale, Break on thy morn-ing slum - ber; Ere

to my soul her plaintive tale, Might speak with mu - sic's pow - er, Yet

morn - ing's dawn there should she be, Be - fore thy win - dow greet - ing, In
oh! be - lieve me ne'er could be, So wel - come her sweet greet - ing,

mf

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

soft - est tones re - peat - ing: I love thee, I love thee well, For - get, for - get me
In softest tones re - peat - ing, I love thee, I love thee well, For - get, forget me

p *pp*

This system contains the next two staves. The piano accompaniment becomes more intricate, with the right hand playing a series of chords and the left hand providing a harmonic foundation. The dynamics are marked as *p* (piano) and *pp* (pianissimo).

not, I love, I love thee well, Oh! then for - get me not.
not, I love, I love thee well, Oh! then for - get me not.

This system contains the final two staves of the piece. The piano accompaniment continues with its rhythmic pattern, leading to a concluding cadence. The vocal line ends with a final phrase.

ALL IS OVER.

Weber.

Andante con tranquillita.

All is o-ver, we are parted, Lost the light of life's young day; Now forlorn and broken -

hearted, Must I take my weary way. Love-ly girl, I think with sad-ness On the day that first we

met, Then a-rose my sun of gladness, Ah! how soon, how soon that sun has set. Oh! what

bliss-ful joy, what plea-sure Round my youth-ful heart I wove, Then my

songs were gay and joy-ous, For the theme of all was love, For the

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "songs were gay and joy-ous, For the theme of all was love, For the".

theme of all was love, Now I wan-der forth de-ject-ed, Nothing

The second system of the musical score. The vocal melody continues with the lyrics: "theme of all was love, Now I wan-der forth de-ject-ed, Nothing". The piano accompaniment provides a steady harmonic support.

car-ing where I go, And my songs are all neg-lect-ed, Save some

The third system of the musical score. The vocal melody continues with the lyrics: "car-ing where I go, And my songs are all neg-lect-ed, Save some". The piano accompaniment features a more active bass line in this system.

mourn-ful strain of woe, Save some mourn-ful strain of woe.

The fourth and final system of the musical score. The vocal melody concludes with the lyrics: "mourn-ful strain of woe, Save some mourn-ful strain of woe." The piano accompaniment ends with a final chord.

THE ERL-KING.

(WER REITET SO SPÄT.)

Schubert.

Allegro. $\text{♩} = 152.$

f 3 3 3 3 3 3 3 3

f 3 3 3 3

Who rid - - eth so late through the
 Wer rei - - - tet so spät durch

pp

night - wind wild ? It is the fa - - ther with his
 Nacht und Wind ? Es ist der Va - ter mit sei - - - nem

child ; He has the lit - tle one well in his arm, He holds him
Kind : *Er hat den Kna - - ben wohl in den Arm, Er fasst ihn*

safe, and he folds him warm. My
sich - er, er hält ihn warm. Mein

f *pp*

son, why hid - est thy face so shy ? Seest thou not,
Sohn, was birgst du so bang dein Ges - icht ? Siehst, Va - - - - - ter,

f *pp*

fa - - - ther, the Erl - - - King nigh ? The Er - - - len
du den Erl - - - Kö - nig nicht ? Den Er - - - - - len -

mf *p*

King with train and crown? It is a
 - Kö - nig mit Kron' und Schweif? Mein Sohn, es

mf *p*

wreath of mist, my son. Come, love - - - ly
 ist ein Nebel-streif. Du lie - - - bes

ppp

boy, come, go with me; Such mer - - - ry
 Kind, komm, geh mit mir! Gar Schö - - - ne

plays I will play with thee. Ma - - ny a
 Spiel - - - le ich mit dir: Manch' bun - - - te

bright flow - er grows on the strand, And my moth - er has ma - ny a gay
 Blu - - - men sind an - - - - dem Strand; Meine Mut - ter hat manch

gar - - - - - ment at hand. My fa - - ther, my fa - ther, and dost thou not
 gül - - - - - den Ge - wand. Mein Va - - ter, mein Va - ter, und hö - - rest du

hear what the Erl - King whispers in my ear? Be qui - et, ah! be
 nicht, was Er - len - König mir lei - - se ver - spricht? Sei ru - hig, bleibe

still, my child; through withered leaves the wind howls wild. Come,
 ru - hig, mein Kind; in dür - ren Blät - tern säu - selt der Wind. Willst

love - ly boy, wilt thou go with me? My daugh - ters fair shall wait on thee, My
 fei - - ner Kna - be du mit mir gehn? Meine Töch - ter sol - len dich war - ten schön, Meine

ppp

daugh - ters their night - ly rev - els keep. They'll sing and they'll dance, and they'll rock thee to sleep, They'll
 Töch - ter fñh - - ren den nächt - lichen Reihn, Und wie - gen und tan - zen und sin - gen dich ein, Sie

sing, and they'll dance, and they'll rock thee to sleep. My fa - - ther, my fa - ther, and
 wie - gen und tan - - zen und sin - gen dich ein. Mein Va - - ter, mein Va - ter, und

f

ceest thou not The Erl - King's daugh - ters in yon dim spot? My
 siehst du nicht dort, Erl - Kñ - nig's Töch - ter am fin - - stern Ort? Mein

Decres.

son, my son, I see and I know 'Tis the old gray wil - low that
Sohn, mein Sohn, ich seh' es ge - nau. Es schein - en die al - ten

Cres.

shim - - mers so. I
Wei - - den so grau. Ich

ff *p*

love... thee, thy beau - ty has ravished my sense; And wil - - ling or not, I will
lie - - be dich, mich reizt deine schö - ne Ge - stalt, Und bist du nicht wil - lig, so

pp

car - - ry thee hence. O fa - - ther the Erl - King now puts forth his arm,
brauch ich Ge - walt. Mein Va - - - ter, mein Va - ter, jetzt fasst er mich an,

fff

THE ERL - KING, Concluded.

Fa - - ther the Erl - King has done me harm. The
 Erl - - Kō - nig hat mir ein Leid ge - - than. Dem

fa - - - ther shud - ders, he hur - - ries on; And fas - - ter he
 Va - - - ter grau - set's, er rei - - tet ge - schwind; Er hält in he

holds his moan - - - ing son; He reach - es his
 Ar - men das äch - - - zen - de Kind; Er reicht den

home with fear and dread, Lo! in his arms the child was dead.
 Hof mit Müh' und Noth; In sei - nen Ar - men das Kind war todt.

Andante.

fz fz fz fz fz f
fz ff f2
pp p f

Cres.

NEAR THEE!

59

N A H .

Lindblad.

Poco Allegretto.

Birds blithe are sing - ing In the heavens clear ; In val - leys spring - ing,
 Vög - lein in Luf - ten singt so laut und schön, Blüm - lein der Trif - ten
 Youth has de - part - ed. Soon, a - las, it fled! Would that, light - heart - ed,
 So ist ver - schwunden mei - ne Ju - gend schön; ob ich ge - fun - den

Flow'rs sweet ap - pear ; Song and flow'r de - light not me, Since I once have gazed on thee,
 lüsst sich lie - blich sehn. Doch seitdem ich dich er - blickt nicht mich Sang noch Blüt' entzückt.
 Peace were mine in - stead ! For - mer joys are chang'd to woes, Grief a - lone my spi - rit knows,
 Frie - den mir zum Lohn? Seuf - zer stei - gen aus der Brust, ach wo blieb die al - te Lust!

Nought hath gladness, For my mad - ness Hears and sees but thee! Song and flow'r de - light me not,
 bin voll - kom - men wie be - nom - men, hör und seh nur dich! doch seit - dem ich dich er - blickt,
 Love's sweet madness, With thy sadness, Leave me to re - pose! For me joys are chang'd to woes,
 Her - zen's - klage süsse Pla - ge lass mich doch in Ruh, Seuf - zer steigen aus der Brust,

Since I once have gazed on thee, Nought hath gladness, For my mad - ness Hears and sees but thee.
 nicht mich Sang noch Blüt' entzückt bin voll - kom - men wie be - nom - men, hör und seh nur dich!
 Grief a - lone my spi - rit knows, Love's sweet madness, With thy sad - ness, Leave me to re - pose.
 ach, wo blieb die al - te Lust! Her - zen's - klage, süsse Pla - ge, lass mich doch in Ruh!

Beethoven.

Larghetto.
Dolce e Piano.

Lone - ly wan - - ders thy friend in spring's green gar - den, Mild - ly
Ein - sam wan - - - delt dein Freund im Früh - lings Gar - ten, mild vom

stream - eth the ma - gie light a-round him, As through trem - - - bling blos - som twigs it
lieblichen Zau - ber - licht um-flos - sen, das durch wan - - - - - kende Blü - then - zwi - ge

quivers, A - de-la - i - de, A - de-la - i - de.
zit - tert, A - de-la - i - de, A - de-la - i - de.

In the mir - ror-like stream, in snows on Alp-hills, In the
 In der spie - gelnden Fluth, im Schnee der Al - pen, in des

The first system of the musical score. It features a vocal line in G major with a key signature of one flat (F major) and a common time signature. The melody is in a soprano register. Below the vocal line is a piano accompaniment consisting of two staves, treble and bass. The piano part features a dense, rhythmic texture with many beamed sixteenth and thirty-second notes, creating a shimmering effect. The lyrics are in English and German, describing a scene in a stream, snow, and alpine hills.

van - ish-ing daylight's golden cloudlets, In the fields of the stars, too, gleams thine image, thine
 sin - ken-den Ta - ges Goldge - wölke, im Ge - fil - de der Sterne strahlt dein Bildniss, dein

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment remains dense and rhythmic. The lyrics continue the description of the scene, mentioning 'vanishing daylight's golden cloudlets' and 'the fields of the stars'. The system ends with a piano (p) dynamic marking.

im - age, A - de - la - i - de! In the vanishing daylight's golden cloudlets. In the
 Bild - niss, A - de - la - i - de! In des sin - kenden Tages Gold - ge - wölke, im Ge -

The third system of the musical score. The vocal line continues with the same melody. The piano accompaniment remains dense and rhythmic. The lyrics continue the description of the scene, mentioning 'im - age, A - de - la - i - de!' and 'In the vanishing daylight's golden cloudlets'. The system ends with a forte (f) dynamic marking.

fields of the stars, too, gleams thine image, thine im - age,
 - - fil - de der Ster - ne strahlt . . . dein Bildniss, dein Bild - niss,

The fourth system of the musical score. The vocal line continues with the same melody. The piano accompaniment remains dense and rhythmic. The lyrics continue the description of the scene, mentioning 'fields of the stars' and 'gleams thine image'. The system ends with a forte (f) dynamic marking.

A - - - de-la-i-de,
A - - - de-la-i-de,

Ev' - ning winds in the ten - der leaves are whisp ring,
A - - bend - - lüft - chen im zar - ten Lau - be flüstern,

Sil - ver may - bells a - mid the cool grass rustling, Waters murm'ring, and
Sil - ber - glück - chen des May's im Grase säuseln, Wellen rau - schen, und

night - in - gales keep fluting, Waters murm'ring, and
Nach - ti - gal - len flö - ten, Wel - len rau - schen, und

8 va ~~~~~ loco.

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (pp, p, f, 8va, loco). The lyrics are in English and German, with the German text often in italics. The piano accompaniment features intricate patterns, including sixteenth-note runs and chords.

night - in - gales keep flut - - - - ing, A - - - de - - la - i - - -
 Nach - ti - gal - len flö - - - - - ten, A - - - de - - la - i - - -

p *pp*

- - de! Evening winds in the ten - der leaves are whisp'ring, Silver May - bells a - mid the cool grass
 - de! Abend - lüft - chen im zar - ten Lau - be flüstern, Silber - glöck - chen des May's im Gra - se

rustling, Waters murm'ring, and nightingales keep flut - ing, and nightin-gales keep flut - ing:
 säuseln, Wellen rauschen, und Nach - ti - gal - len flö - ten und Nach - ti - gal - len flö - ten,

ff *p*

A - - - de - - - la - i - de! A - - - de - - - la - i - de!
 A - - - de - - - la - i - de! A - - - de - - - la - i - de!

f *v.s.*

Allegro molto.

Soon, O won-der! O won-der! up-on my grave be-hold it,
 Einst, O Wun-der! O Wun-der! ent-blüht auf mein-em Gra-be

p *f*

O won-der! up-on my grave be-hold it,
 O Wun-der! ent-blüht auf mei-nem Gra-be

p *f*

Springs a flow-'ret from out my heart's cold ash-es, yes, from out my
 ei-ne Blu-me der Asche meines Her-zens, der A-sche

heart's cold ash-es; Plain-ly glimmers, plain-ly glimmers on
 mei-nes Her-zens; deut-lich schimmert, deut-lich schimmert auf

Cres.

ev'-ry pur-ple pe-tal, on ev'-ry pur-ple pe-tal: A - de - la
 je - dem Purpur - blättchen, auf jedem Purpur - blättchen: A - - de - la

fp *p*

i - de! A - - - de - la i - - - de!
 i - de! A - - - de - la i - - - de!

Cres. *f* *sf*

Soon, O won-der! soon, O wonder!
 Einst, O Wun-der! einst, O Wunder!

p *sf* *f* *sf* *p*

Yes, soon on my grave, yes on my grave be - hold it,
 ent - blüht, ach ent - blüht auf mei - - nem Gra - be

f *f* *p*

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment consists of a treble and bass staff. Dynamics include *f* (forte) at the end of the first line.

Springs a flow' - ret from out my heart's cold ash - es, Springs a flow' ret from
 ei - ne Blume der Asche mei - nes Her - zens, der A - - sche

Second system of the musical score. The vocal line continues with lyrics. The piano accompaniment includes dynamic markings *p* (piano), *mp* (mezzo-piano), and *Cres.* (crescendo).

out my heart's ash - es; Plain - ly glimmers, plain - ly glimmers, on ev' - ry pur - ple
 mei - nes Her - zens; deut - lich schimmert, deut - lich schimmert auf je - dem Pur - pur -

Third system of the musical score. The vocal line continues with lyrics. The piano accompaniment includes dynamic markings *f* (forte), *fp* (fortissimo), *p* (piano), and *Cres.* (crescendo).

pe - tal, on ev' - ry pur - ple pe - tal; A - - de - la - i - de,
 - - blättchen, auf je - dem Pur - pur - blättchen: A - - de - la - i - - de,

Fourth system of the musical score. The vocal line continues with lyrics. The piano accompaniment includes dynamic markings *p* (piano) and *ff* (fortissimo).

A - - - - - de - la - i - - de, Plainly glimmers on
 A de - la - i - - de; deutlich schimmert auf

ev' - ry pur - ple pe - tal, on ev' - ry pur - ple pe - tal :
 je - dem Pur - pur blätt - chen, auf je - dem Pur - pur blätt - chen :

The first system of the musical score. It features a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the vocal line. The piano accompaniment consists of two staves, treble and bass, with chords and moving lines. The piano part includes some slurs and dynamic markings like 'p' and 'ff'.

A - - - de - - la - i - - - de,
 A - - - de - - la - i - - - de,

p *Cres.* *ff* *ff*

The second system of the musical score. The vocal line continues with the lyrics 'A - - - de - - la - i - - - de,'. The piano accompaniment features a crescendo ('Cres.') leading to a fortissimo ('ff') section. The piano part includes slurs and dynamic markings like 'p' and 'ff'.

A - - - de - la - i - - - de,
 A - - - de - la - i - - - de,

p *Cres.* *ff* *ff* *p*

The third system of the musical score. The vocal line continues with the lyrics 'A - - - de - la - i - - - de,'. The piano accompaniment features a crescendo ('Cres.') leading to a fortissimo ('ff') section, followed by a piano ('p') section. The piano part includes slurs and dynamic markings like 'p' and 'ff'.

A - - - de - - la - i - do.
 A - - - de - - la - i - do.

pp *Fine.*

The fourth system of the musical score. The vocal line concludes with the lyrics 'A - - - de - - la - i - do.' and 'A - - - de - - la - i - do.'. The piano accompaniment features a piano ('pp') section. The piano part includes slurs and dynamic markings like 'pp' and 'Fine.'.

AMID THIS GREENWOOD SMILING.

(HIER AN DEM GRÜNEN WALDE.)

S. Thalberg.

A - mid this greenwood smil - ing, Once stood a love - ly cot, A hunt - man's blooming
 Hier an dem grü - nen Wal - de, Stand einst ein net - tes Haus, Da ging des Jä - gers

daugh - ter Shed beau - ty o'er the spot. And when a - broad she wan - der'd, Then
 Toch - ter, Die schö - ne, ein und aus. Und wenn sie kam ge - gan - gen, War

Cres.
 I was ev - er nigh; When friend - ly I ad - dress'd her, So sweet was her re - ply!
 ich ge - wiss nicht fern; Ich grüss - te sie so freun - dlich, Mir dank - te sie so gern!

The huntsman hath de - part - ed, The maiden too, is
 Der Jä - ger ist ge - zo - gen, Aus die - ser Gegend

pp

gone, The cot in ru - ins fall - ing, Is des - o - late and lone ; A wil - - low shall be
 fort Das Haus ward ab - ge - bro - chen. Und still ist nun der Ort ; Ein Bäum - - lein will ich

pp

Cres.

plant - ed Up - on this orphan ground. Oh, tree ! may'st thou still flour - - ish, And
 pflan - zen auf den verwaiss - ten Grund. Du Bäum - - lein, blü - he kräf - - - tig, Und

Cres. *f*

Ped.

bloom all fresh and sound ! When age at length comes o'er me, I'll
 blei - - be mir ge - sund ! Ich will in dei - nem Schat - ten, Als

seek this sha - dy spot, To dream of that fair maid - en, And of the huntsman's cot.
 Greis noch ruh - en aus, Und von dem Jä - ger träu - men, Und von des Jä - ger's Haus.

f

EVENING.

(GUTE NACHT.)

Franz Abt.

Rather slow.

1. In the west the sun de - clin - ing, Sinks be - neath the
 1. Son - ne nei - get sich und sin - ket hin - ter Ber - ges -
 2. In the wind the grass is bend - ing, Flow'rs now slum - ber
 2. Halm - lein in dem Win - de schwan - ken, Blüm - lein nick - en

Cres.

mountain height, Tints the clouds with gold - en lin - ing, Sets the hills with ru - bies
 höh'n zur Ruh, Rein im Fei - er - glanz sie blin - ket, ihr - er lie - ben Er - de
 in the shade; Birds to seek their nests are wend - ing, Flocks in fold the shep - herds
 schlum - mer - voll, Bäu - me mit den Ep - feu - ran - ken, Al - le grüs - sen sich und

shin - ing, Then bids all the world good - night!
 win - ket still den A - bend - gruss sie zu :
 tend - ing, Home - ward hies the moun - tain maid.
 dan - ken Freud - er - füllt und kum - mer voll :

Good - night, good -
 Gu - te nacht, gu - te
 Good - night, good -
 Gu - te nacht, gu - te

Rall e Dim.

- night!
 nacht,

Good - night, good - night!
 gu - te Nacht, gu - te Nacht!

Dim.

p

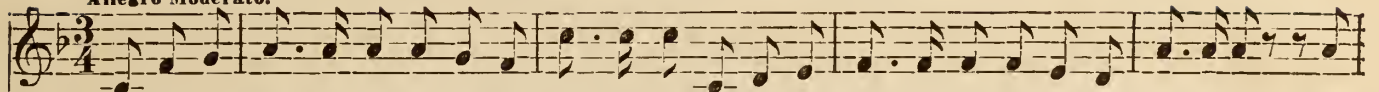
pp

THE LONG, LONG WEARY DAY.

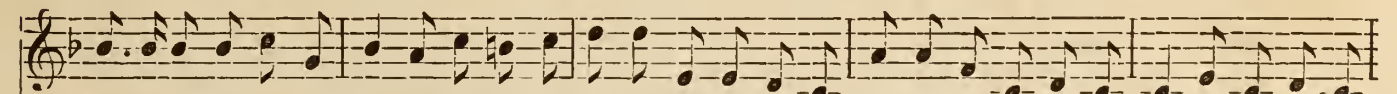
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(DEN LIEBEN LANGEN TAG.)

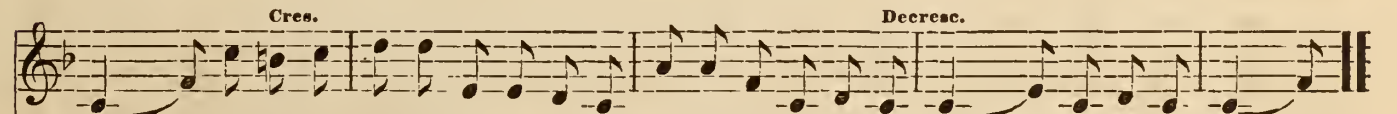
Allegro Moderato.



1. The long, long wea - ry day, Is pass'd in tears a-way, The long, long wea - ry day, Is pass'd in tears away, And
 1. Den lie - ben lan - gen Tag Hab i nur Schnertz und Plag, Den lie - ben lan - gen Tag Hab i nur Schmerz und Plag, Und
 2. When I, his truth to prove, Would trifle with my love, When I, his truth to prove, would trifle with my love, He'd
 2. Er hat mir's oft ge - sagt, Wenn i ihn hab gep - lagt, Er hat mir's oft ge - sagt, Wenn i ihn hab geplagt, Du



still at evening, I am weeping, When from my window's height, I look out on the night, I still am weeping, My lone watch
 muss am A - bend doch nur wei - na, Wenn i am Fen - ster steh, und in die Nacht naus seh, Da muss i wei - na, Bin i al -
 say, "for me thou shalt be weeping, When at some fu - ture day, I shall be far a - way, Thou shalt be weeping, Thy lone watch
 wirst noch of - te um mi wei - na, Wenn i ver - gan - gen bin, Ganz weit in's Aus - land hin, Dann wirst du wei - na, Du Lie - be



keep - ing, When from my window's height, I look out on the night, I still am weep - ing, My lone watch keep - ing
 - lei - na Wenn I am Fen - ster steh und in die Nacht naus seh, Da muss i wei - na, Bin i al - lei - na.
 keep - ing, When at some fu - ture day, I shall be far a - way, Thou shalt be weep - ing, Thy lone watch keep - ing."
 klei - na, Wenn i ver - gan - gen bin, Ganz weit in's Aus - land hin, Dann wirst du wei - na Du lie - be klei - na.



3. ¶: Alas! if land or sea
 Had parted him from me, :||
 I would not these sad tears be weeping
 ¶: But hope he'd come once more,
 And love me as before,
 And say, "cease weeping,
 Thy lone watch keeping." :||

4. ¶: But he is dead and gone!
 Whose heart was mine alone, :||
 And now for him I'm ever weeping;
 ¶: His face I ne'er shall see,
 And nought is left to me,
 But bitter weeping,
 My lone watch keeping! :||

MOORISH SERENADE.

(MAURISCHES STÄNDCHEN.)

Fr. Kücken.

Moderato.

1. I'll stand, my love, thy door be - side, And, till I see thee, will I bide, Al -
 1. Ich will vor Dei - ner Thü - re steh'n, bis ich, mein Lieb - chen, Dich ge - seh'n, und
 2. Far, far from E - bro's gold - en sands, I'd fol - - - low thee to dis - tant lands, For
 2. Weit von des E'b - ro schönem Strande Eilt' ich Dir nach in fer - ne Lande, In

- tho' I stood the live - long night, Al - tho' I stood the live - long night, Till at thy casement
 ständ' ich auch die gan - ze Nacht, und ständ' ich auch die gan - ze Nacht; Du sollst am Fen - ster
 near thee is my bliss a - lone! For near thee is my bliss a - lone! Then vain - - ly let me
 Dei - - ner Nā - he muss ich sein! In Dei - ner Nā - he muss ich sein! Sieh, fleh - - end sink' ich

thou ap - pear - est, And with this friendly greeting cheerest, Till at thy case - ment thou ap -
 Dich nur zei - gen, zu mir Dich freundlich nei - der beu - gen, Du sollst am Fen - - ster Dich nur
 not im - plore thee, But an - - swer him who kneels be - fore thee, Then vain - ly let me not im -
 vor Dir nie - der: O gieb mir mei - ne Ru - he wie - der, Sieh, fleh - end sink' ich vor Dir

pear - - - est, And with this friend - ly greeting cheer -
 zei - - - gen, zu mir Dich freund - lich nie - der - beu -
 - plore thee, But an - - swer him who kneels be - fore
 nie - der: O gieb mir mei - ne Ru - he wie

Cres. **p fp** **fp** **p** **Ped.** *

- est : " Ne'er art thou, ne'er art thou
 - gen, mir sa - - - - gen, mir sa - - - - gen,
 thee, " Yes, ev - - - - er, yes, ev - - - - er
 - der, Und sa - - - - ge. und sa - - - - ge :

Cres.

ab - - - sent from me quite, ne'er ab - sent
 Ich ha - be Dein ge - - dacht, ich ha - be
 will I be thine own, yes, will I
 " E - - - wig bin ich Dein, " " ja, e - wig

f Dim.

from me quite !"
 Dein je - - - dacht.
 be thine own."
 bin ich Dein."

stac.

tr tr

f Dim.

Ped.

* Last time.

THE MAY-BELLS AND THE FLOWERS.

Mendelssohn.

Allegro Vivace.

1. Young may - bells ring throughout the vale, And sound so sweet and clear: The

2. § frost had scarce - ly ta - ken flight, When well known sounds we hear, The

The first system of the musical score, featuring a vocal melody in G major, 2/4 time, and a piano accompaniment. The vocal line has two verses. The piano part consists of a treble and bass staff with chords and moving lines.

dance be - gins, ye flow - ers all, Come with a mer - ry cheer. Come with a mer - ry

may-bells with re - new'd de - light, Are ring - ing doub - ly clear, Are ring - ing doub - ly

The second system of the musical score, continuing the vocal melody and piano accompaniment. The piano part includes a section marked with an asterisk (*).

cheer. The flow - ers red, and white, and blue, mer - ri - ly flock a - round, For -

clear. Now I no more can stay at home, The may - bells call me too, The

The third system of the musical score, concluding the vocal melody and piano accompaniment. The piano part includes a section marked 'Fed.' and another marked 'Scherzando.'.

get - me - not of heav'n - ly hue, And vio - lets too a - bound, For - get - me - not of heav'nly hue, And
 flow - ers to the dance all roam, Then why should I not go, The flow - ers to the dance all roam, Then

Ritar - - - dan - do.

vio - lets too a - bound, For - get - me - not of heav'n - ly hue, And vio - lets too a - bound
 why should I not go, The flow - ers to the dance all roam, Then why should I not go.

Ritard.
Dim. Ritard.

Young May-bells play a spright-ly tune, And all be - gin to dance, While o'er them smiles the
 Young May-bells play a spright-ly tune, And all be - gin to dance, While o'er them smiles the

L.H. R.H.

gen - - tle moon, With her soft sil - v'ry glance, With her soft sil - v'ry glance.

gen - - tle moon, With her soft sil - v'ry glance, With her soft sil - v'ry glance.

Ped.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp. The first vocal staff has lyrics: "gen - - tle moon, With her soft sil - v'ry glance, With her soft sil - v'ry glance." The second vocal staff has the same lyrics. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. A "Ped." (pedal) marking is present above the piano staff.

This Mas - ter Frost of - fen - ded sore, He in the vale ap - pear'd, Young May - bells

This Mas - ter Frost of - fen - ded sore, He in the vale ap - pear'd, Young May - bells

Cres. pp

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp. The first vocal staff has lyrics: "This Mas - ter Frost of - fen - ded sore, He in the vale ap - pear'd, Young May - bells". The second vocal staff has the same lyrics. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. A "Cres." (crescendo) marking is present above the piano staff, and a "pp" (pianissimo) marking is present below the piano staff.

ring the dance no more, Gone are the flow - ers, sear'd, Gone are the flow - ers,

ring the dance no more, Gone are the flow - ers, sear'd, Gone are the flow - ers,

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp. The first vocal staff has lyrics: "ring the dance no more, Gone are the flow - ers, sear'd, Gone are the flow - ers,". The second vocal staff has the same lyrics. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

sear'd, The flow - ers sear'd, But

sear'd, The flow - ers sear'd, But

Cres - cen - do.

This system contains the first musical staff with lyrics 'sear'd, The flow - ers sear'd, But'. The second staff repeats the lyrics. The third staff is a piano accompaniment with a 'Cres - cen - do.' marking.

2nd time. why should I not go..... Then

2nd time. why not go The flow - ers to the dance all roam ; Then

2nd time.

Cres.

This system contains the second musical staff with lyrics 'why should I not go..... Then'. The third staff repeats the lyrics. The fourth staff is a piano accompaniment with a 'Cres.' marking.

why shoul I not go?.....

why shoul I not

f

This system contains the third musical staff with lyrics 'why shoul I not go?.....'. The fourth staff repeats the lyrics. The fifth staff is a piano accompaniment with a 'f' marking.

LOVING, I THINK OF THEE.

(AN ADELHEID.)

C. Krebs.

Moderato assai. Tutti legato possibile.

pp *Molto. Cres.* *rit.* *deces.*

Ped. *Ped.* *Ped.*

con esp.

1. Lov - ing, I think of thee, Shineth the sun on
 1. Lie - bend gedenk ich Dein bei'm hel - len Son - - - nen -
 2. Lov - ing, I think of thee, Nought can so plea - - sant
 2. Lie - bend gedenk ich Dein, Nichts kann mich sonst er -

me.... Or in the si - lent night,..... Waking from slum - bers
 schein..... ein - sam in stil - ler Nacht..... wenn ich vom Traum er
 be ;..... And wheth - er joy or pain..... Vis - it my heart a
 freun ;..... E - wig in Lust und Schmerz,..... Schlägt Dir ge - treu dies'

light. Through life's event - ful sto - ry, Thine image flits be - fore me.
 - - wacht, Auf al - len Le - bens - we - gen, lacht mir Dein Bild ent - - ge - - gen,
 gain, One wish alone I cher - ish, For thee to live or per - ish!
 Herz ; Mein höchster Wunsch, mein Stre - ben, Ist nur für Dich zu le - - ben,

p *p*

LOVING, I THINK OF THEE. Concluded.

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p *Molto cres.* *f con affetto.* *>*

Lov - ing, I think of thee, Oh could I near thee be!
 Lie - bend, gedenk' ich Dein, O könnt' ich bei Dir sein!
 Lov - ing, I think of thee, Thou art the world to me!
 Lie - bend, gedenk' ich Dein, Du bist mein Glück al - lein!

p *Cres.* *mf* *Espress.* *L.H.* *Ped.* *

Through life's event - ful sto - - - ry, Thine image flits be - fore me.
 Auf al - len Le - bens - - we - - - gen, lacht mir Dein Bild ent - ge - - gen,
 One wish a-lone I cher - - - ish, For thee to live or per - ish!
 Mein höchster Wunsch, mein Stre - - - ben, Ist nur für Dich zu le - - ben,

L.II. *espress.* *Ped.* * *p* *Ped.* *rit.* *

p *molto cres.* *con affetto.* *rit.* *>*

Lov - ing I think of thee; Oh could I near thee be!
 Lie - bend gedenk' ich Dein, O könnt' ich bei Dir sein!
 Lov - ing I think of thee, Thou art the world to me!
 Lie - bend gedenk' ich Dein, Du bist mein Glück al - - lein!

p *Molto. Cres.* *f* *marc assai.* *rit.* *3* *7* *Ped.* *rit.* *pp**

Ped. * *Ped.* * *Ped.* *decres.*

(DAS ERSTE VEILCHEN.)

Mendelssohn

When the first vi - o - let spread its soft
 Als ich das er - - ste Veil - chen er -

Andante.

mf

bloom, How fair was its beau - ty, how sweet..... its per - fume : It breath'd but of
 - blickt, Wie war ich von fär - - ben und duft ent - zückt ! Die bo - - tin des

spring - time, calm - ness and rest ; Glad - ly I placed it with hope, on my
 len - - zes drückt ich voll lust an mei - ne schwel - len - de, hof - - fen - - de

breast, It breath'd but of spring - time, calm - ness and rest,..... And
 brust, die bo - - tin des lenz - - es drückt ich voll lust, an

THE FIRST VIOLET, Continued.

28

glad - - ly I placed it with hope on my breast.
 mei - - ne schwel - len - de, hef - - - fen - - - de brust.

Cres.

The spring-time hath vanish'd, the vi - o - let lies
 Der lenz ist vo - ri - ber, das veil - chen ist

pp *A Tempo.*

Dim. Ritard. pp *pp*

dead,..... the vi - o - let lies dead, Buds far more bright deck its cold
 todt,..... das veil - chen ist todt, rings stehn viel blu - - men, blau und

bed ; I heed not their beauty, in dreams still I see, I heed not their beauty, in dreams still I
 roth, ich ste - he in mitten, und se - he sie kaum, ich ste - he in mitten, und se - he sie

Sf *p* *Cres.* *f*

Sf *Sf* *f*

Sf

see The vi - - - o - let, the vi - o - let, sweet
kaum, das, veil - - - chen, das veil - chen er -

pp *sf* *p*

hope - flow'r, that bloom'd then for me ; The vi - - - o - let, sweet
- scheint mir in Früh - lings - traum. das veil - - - chen er -

pp

hope - flow'r, that bloom'd then, that bloom'd then for me.
- scheint mir er - - - scheint mir in früh - lings - traum.

Ad lib.

Ped. *p*

Dim. *Ritard.*

NOW THE SWALLOWS ARE RETURNING.

83

Andantino.

1. Now the swal - lows are re - turn - ing, And the ro - ses bloom once more ; While the
 1. Nun die Schwal - ben wie - der zie - hen, her zum hei - math - lich - en Strand : und die
 2. And from south - ern climes re - turn - ing, Now the swan flies to our shore, While the
 2. Nun die Schwä - ne wie - der zie - hen, her zum grün - um - flur - ten See, und die

Night - in - gale is tril - ling The glad song she sang of yore. And sweet hope is gent - ly
 Ro - sen wie - der blü - hen, auf der Hai - de, auf dem Land ! Und die Nach - ti - gal - len
 ra - diant smile of spring - time, Kind - ly beams on me once more ; And sweet hope, &c.
 gold - nen Strah - len glü - hen, sanft her - ab aus blau - er Höh ! Dann die Hoff - nung sagt zum

whisp'ring, Deep with - in my throb - bing heart. "Soon a - gain, Thou'lt meet in gladness, Nev - er
 sin - gen lieb - lich in dem stil - len Hain ; Ze - phyr weht auf Ro - sen Schwingen ; säuselnd
 Her - zen, bald ver ges - sen ist die Pein. bald ver - schwin - den al - le Schmerzen, bald, o

more on earth to part," "Soon a - gain, thou'lt meet in gladness, Nev - er more on earth to part."
 ü - ber Flur und Rain. Dort in je - nem stil - len Hain ; hof - fend, denk ich, lie - bend dein.
 bald, bald bist du mein ; bald ver - schwin - den al - le Schmerzen, bald, o bald, bald bist du mein.

STAY WITH ME.

(BLEIB BEI MIR.)

Abt.

p See the flow - ers their heads are
Wie die Blüm - - lein drauss-en

dim.

p drooping, The gold-en Sun is near the West Leave me not with heart despond - ing, Thou, my
zit - tern in der A - - bend - luf - te Weh'n, und du willst mir's Herz ver - bit - tern, und du

pp

Cres.

mf

ten. *pp*

dear - - est, loveliest, best ; Stay with me, when all the woods are still ; Love can shield you yet from ev' - ry
willst schon wie - der geh'n ? Bleib bei mir und geh' nicht fort, in mei'm Her-zen ist der schönste

f *pp*

mf *ten.*

ill, Stay with me when all the woods are still ; . . . Love can shield you yet from ev' - ry ill.
Ort, bleib bei mir, und geh' nicht fort in mei'm Her-zen ist der schönste Ort.

ten. *mf*

I have lov'd thee well and
Hab ge - liebt dich oh - ne

fond - ly, All my soul was giv'n to thee, O be - lieve that I am hap - py, Wilt thou
En - de, hab' dir nichts zu Leid ge - than, und du drückst mir stumm die Hän - de, und du

on - ly smile on me, Stay with me, when all the woods are still; Love can shield you yet from ev' - ry
fängst zu wei - nen an! Wei - ne nicht und geh' nicht fort, in mei'm Her - zen ist der schön - ste

ill, Stay with me, when all the woods are still; .. Love can shield you yet from ev' - ry ill.
Ort wei - ne nicht und geh' nicht fort, . . . in mei'm Her - zen ist der schön - ste Ort.

Trust not yon - - - der world of
O da draus - - - sen in der

sor - row, Heartless is that world and cold, The garb of truth may bor - row, All that
Fer - ne, sind die Men - - schen nicht so gut, und ich gäb' für dich so ger - ne, ja mein

glis - - tens is not gold ; Stay with me, when all the woods are still ; Love can shield you yet from ev' - ry
Le - ben und mein Blut. Bleib bei mir und geh nicht fort, in mei'm Her-zen ist der schönste

ill, Stay with me when all the woods are still ; . . . Love can shield you yet from ev' - ry ill.
Ort, bleib bei mir, und geh' nicht fort in mei'm Her-zen ist der schönste Ort.

AWAY NOW JOYFUL RIDING.

87

(SPAZIEREN WOLLT ICH REITEN.)

Fr. Kücken.

Allegretto.

1. A - way now joy - ful rid - - ing, With heart and hope so light, My foaming steed now
 1. Spa - zie - ren wollt ich rei - - ten, der Lieb - sten vor die Thür, sie blickt' nach mir von
 2. The trees were past us fly - - ing, The mountains seem'd to race; My heart a - lone seem'd
 2. Den Zaum den liess ich schie - - ssen, und spren - gte hin zu ihr; und that sie freun - lich

p

Poco Ritén.

Tempo.

chid - - ing, Then cheer - ing his quick flight. Now! urge thee still more fleet! We'll
 wei - - tem, und sprach mit gros - ser Freud'; Scht dort mein's Her - zens Zier, wie
 dy - - ing, All mock'd our wea - ry pace. How slow the long hours glide; The
 grü - - ssen, und sprach mit Wor - ten süss: Mein Schatz, mein höch - ste Zier, was

Poco Ritén. Tempo. *p*

have a smile most sweet. Trot, trot, trot, trot, my friend - ly steed, 'Tis love and home to meet; Trot,
 trabt er her zu mir! Trab, trab, trab, trab, Ross - li, trab, trab, trab, trab, für und für, Trab,
 road is free and wide, Trot, trot, trot, trot, a - way! a - way! We must more fleet - ly ride; Trot,
 macht ihr vor der Thür, Trab, trab, trab, trab, trab, Ross - li trab, Trab, trab, trab her zu ihr, Trab,

p

trot, trot, trot, my friendly steed, 'Tis love and home to meet.
 trab, trab, trab, trab, Ross - li, trab, Trab, trab, trab, für für.
 trot, trot, trot, a - way! a - way! We must more fleet - ly ride.
 trab, trab, trab, trab, Ross - li, trab, Trab, trab, trab, her zu ihr.

p

THOU EVERYWHERE.

(ÜBERALL DU.)

J. Lachner.

1. O'er me night's gloo - - - my veil; Waiting the day-dawn pale, I count the hours.
 1. Wenn mich der dunk - - - le Schacht Schau-ri - ger Mit - ternacht ein - sam um - schliesst,
 2. Thee in the lark's..... clear song I hear; Thy name at eve lulls me to rest.
 2. Weckst mich im Ler - - - chen - sang, und dei - nes Namens Klang, lullt mich zur Ruh.

Watching for morning pale, I count the hours. Yet all is
 Schau-ri - ger Mit - ternacht ein - sam um - schliesst, Bin - - ich doch
 At eve thy name lulls me to tran - quil rest. Ah! ev' - ry
 Und dei - nes Na - mens Klang, lullt mich zur Ruh! Ach! je - nes

bright to me, Love, while I think of thee, As when the shad - ows flee;
 me al - lein, denk, ja, Ge - lieb - te, dein, die mir der Lie - - be Pein
 pic - ture fair, Doth thy dear im - age bear, Thou dost my soul il - lume,
 süs - se Bild, das mir so hehr und mild, Leuch - - tend die see - - le füllt,

Morn gilds the bow'rs, Love fills my heart with bliss, sun - - shine, and
 Schmerz - lich ver - süsst, die mir der Lie - - be Pein Schmerz - lich ver -
 O, maid most dear, Thou dost my soul il - lume, Maid ev - er
 Theu - - re bist Du! Leuch - - tend die See - - le füllt, Theu - - re bist

1st. time.

flow'rs.
- süsst;
(2nd. time omit.)

mf *f* Ped.

When morn - ing shines on me, Then thy dear form I see,
Du blickst im Mor - gen - schein, bricht dann der A - bend ein,

p *

In all things fair, In all things fair, In day's ef -
Wink'st du mir zu, Wink'st du mir zu. Du in des

Ped. *

8va. ~~~~~

- ful - gent glow, In brooklet's tran - quil flow, In star - light, tem - pest, thou
Ta - - ges Gluth, Du in des Ba - ches Fluth, Du in der Stür - me Wuth,

p *f* Ped. * Ped. *

art ev' - ry - where, Nought do I view but thee, thee, ev' - ry -
 ü - - - ber - all Du! Du in der Stür - - me Wuth, ü - - - ber - - all

f Ped. *

2nd-time

- where. dear. Oh! maid . . . ev - er
 Du! Du! O Theu - - re bist

p Ped. *

ff Ad lib.

dear! Oh! maid ev - er
 Du! O Theu re bist

* Ped. *ff* * Ped. Colla voce. Ped. *

dear!
 Du!

A Tempo.

Ped. *p* *ff* *

THE MOORISH MINSTREL.

(DER ZIGEUNERKNABE IM NORDEN.)

91

Reissiger.

1. In the south of fair His - pa - nia, Where the E - bro's wa - ters foam, By the
 1. Fern im Süd' das schö - ne Spa - nien, Spa - nien ist mein Hei - math - land, wo die
 2. With my lute now long I've wan - der'd Joy - less on, from door to door, But no
 2. Und nun wand'r ich, mit der Lau - te, Traurig hier von Haus zu Haus Doch Kein

p

chest - nut's verdure sha - ded, There's my birth - place and my home. On the al - mond's blushing
 schat - ti - gen Ka - sta - nein rau - schen an des Eb - ro Strand. Wo die Man - deln röth - lich
 friend - ly eye re - ward - ed E'er with smiles the hap - less Moor. Some with spar - ing hand, re -
 hel - les Auge schaute Freundlich noch, nach mir he - raus. Spärlich reicht man mir die

Cres.
 blos - soms, 'Mid the vine - yards there we gaze, Where the ro - se's hue is deep - est, And the
 blü - hen, wo die heis - se Trau - be winkt, wo die Ro - sen schöner glü - hen, und das
 - liev - ing, Oft with an - gry words an - noy, Ne'er the bit - ter tear per - ceiv - ing, Of the
 Ga - ben, Mürrisch heis - set man mich gehn. Ach! den ar - men braunen Kna - ben Will Kein

moon sheds golden rays. Where the ro - se's hue is deep - est, And the moon sheds gold - en rays.
 Mond - licht gold - ner blinkt, wo die Ro - sen schö - ner glü - hen und das Mondlicht gold - ner blinkt.
 Moor - ish minstrel boy. Ne'er the bit - ter tear per - ceiv - ing Of the Moorish min - strel boy.
 Ein - zi - ger verstehn. Ach! den ar - men braunen Kna - ben Will Kein Ein - zi - ger ver - stehn.

THE BEGGAR CHILD.

(DAS BETTELNDE KIND.)

F. Gumbert.

Andantino.



1. O you who hur - - - ry by, un - heed - ing The beggar child's.... demure ap - peal, Unmindful
 1. Erhört des ar - - - men Kin - des Bit - - te, und ge - bet mir..... ein Stückchen Brod, auf mich ihr
 2 birds above are sing - ing; They know no care or want on earth, I hear their
 2. weh'n die Vöglein sin - - gen zu Gott hin - auf,..... mit fro - hem Sinn, die Wol - ken



of..... my earnest plead - - ing. Could you but know the pangs I feel, As here for
 Rei - - - chen lenkt die Schritt - - te, und lin - dert ach - - - die bitt - re Noth, da - heim in
 mer - - - ry notes now ring - - ing So full of hap - - - piness and mirth; The clouds a -
 lu - - - stig vorwärts drin - - - gen zum dunklen blau - - - en Him - mel hin, mögt ihr dort



aid..... I'm in - ter - ced - - ing, Crushed down with hunger's, with hunger's heavy seal : You would not
 mei - - - ner nie - dern Hüt - - te, dort liegt die Mut - ter, die Mutter bleich und todt, o hel - fet
 - above..... are calmly wing - - ing To where all love,.... all love and peace have birth; Bid birds and
 o - - - ben Kun - de brin - - gen wie ich so ganz, so ganz ver - las - sen bin, o grüsst mein



pass me by so cold. Great la - dies glit - ter - ing with gold ! O Father,
 mir, dem ar - - - men Kind, ich bin er - starrt von Frost und Wind, Du gu - ter
 clouds my mes - - - sage bear, I soon shall be a - far from care : O Father, &c.
 lie - bes El - - - tern paar, das mei - nes Le - bens Füh - - rer war, Du gu - ter, &c.
 Cres.



from a world like this, Take me to thy sweet realms of
 Gott send 'Ret - - - tung mir nimm' mich hin - auf, hin - auf zu

ff *Colla parte.* *Colla parte.* *Rit.* *3* *Rit.*

bliss! Oh take..... me to thy sweet
 Dir, nimm' mich..... hin - auf, hin -

Legato.

realms of bliss.
 auf zu Dir.

1st.

f

2nd.

The hap - py bliss.
 Die Lü - fte Dir.

f *8va*

THE STANDARD WATCH.

(DIE FAHNENWACHT.)

P. V. Lindpaintner.

Allegro Maestoso.

mf

Ad lib.

A Tempo.

*f**ff*

1. Where floats the stand - ard o'er the tented plain,
 1. Der Sän - ger hält im Feld die Fahnen-wacht,
 2. The night is gone, the battle comes with day,
 2. Die Nacht verrinnt, Kampf bringt der junge Tag,

His lonely watch the minstrel knight is keep - ing,
 In sei - nem Ar-me ruht das Schwert, das schar - - fe,
 Behold the bard. surrounding foes defy - - ing;
 der Sän - ger will nicht von der Fah - ne wei - - chen;

And
 er
 Red
 es

p

Dolce.

thus beguiles the time with tuneful strain, His sil - ver lute with mailed fin - ger sweep - ing.
 grüsst mit hel - lem Lied die stil - le Nacht, und spielt da - zu mit blut'ger Hand die Har - - fe.
 car - nage marks his presence in the fray, While still he sings amid the dead and dy - ing.
 blüzt sein Schwert, doch ist's ein Blitz und Schlag, und sin - gend schlägt er Le - ben - de zu Lei - chen.

sweep - ing.
 Har - fe.
 dy - ing.
 Lei - chen.

The
 Die
 The
 Die

f

la - dy of my love I may not name, I dare not hope my love can be re - quit - ed, Yet I will fight for
 Dame, Die die ich lie - be, nenn' ich nicht, doch hab' ich ih - re Far - ben mir er - ko - ren, ich strei - te gern für
 la - dy of my love I may not name, I dare not hope my love can be re - quit - ed, Then let me die for
 Da - me, die ich lie - be, nenn' ich nicht, kommst nur her - an, die Brust mir zu durch - boh - ren; ich ster - be gern für

p *f*

lib - erty and fame, Be - neath the banner where my vows were plight - ed, be - neath the ban - ner where my vows were
 Freiheit und für Licht, ge - treu der Fah - ne, der ich zu - ge - schwö - ren, ge - treu der Fah - ne, der ich zu - ge -

p

plight - ed!
 schwö - ren!

Molto Espressivo.

3. The fight is won, death,
 3. Der Tod ist satt. ge -

f

sa - ted, quits the field! Yet still the faithful bard, while life is fleet - - ing, Ex - pir - ing, lies up -
 won - nen ist die Schlacht; aus tie - fen Wunden strömt des Sän - gers Le - - - ben, aus sei - ner Fah - ne,

Rall.

- on his go - ry shield, This dying note with fee - ble voice re - peat - ing, The lady of my love I
die er treu bewacht, hört man ihn sterbend noch sein Lied er - he - ben. *Die Dame, die ich lieb - te,*

Dolce. *pp*

did not name, In Heav'n a - bove, we yet may be u - nit - ed, I fought and fell for
nannt' ich nicht, mein Le - ben ist, die Eh - re nicht ver - lo - ren! *Ich stritt, und fiel für*

pp

Calando.

lib - - er - ty and fame, Be - neath the ban - ner where my vows were plight - - - ed, be -
Frei - - heit und für Licht, Ge - treu der Fah - ne, der ich zu - ge - schwor - - - ren; ge -

Calando.

Morendo.

- neath the banner where my vows were plight - ed!
- treu der Fah - ne, der ich zu - ge - schwor - ren!

Andante. *pp*

OH! WERE I BUT A MOONLIGHT'S RAY.

97

(O, WÄR ICH DOCH DES MONDES LICHT.)

Kücken

1. Oh, were I but a moonlight's ray, O'er flow-ers night-ly sweeping, I would in-to her
 1. O, wär ich doch des Mon-des Licht! dann kömmt' ich sie be-grü-ssen; ich wär' von ih-rem
 2. Oh, were I but a Night-in-gale, With tales of se-cret long-ing, Would I mak-e ech-o
 2. O, wär' ich eine Nach-ti-gall! Ihr wol't' ich lei-se kla-gen Der Sch-macht Schmerz, mit

Mlegato. *Sf*

win-dow stray, And fond-ly kiss her, sleeping. *Cres.* She would suspect not, sweetly dreaming, The
 Fen-ster nicht, und dürf-te still sie küs-sen. Tief in die Au-gen würd' ich blick-en, voll
 dell and vale, With lov-ing cou-ples thronging. I'd sing from deepest heart out-pour-ing The
 süs-sem Schall, Nach ihrer Lie-be fra-gen. Doch säng' ich, in den hellsten Tö-nen, Die

Sf *Sf* *sempre Cres.*

kiss-es on her forehead streaming; Be-fore the morning's golden flow, Once on her lips I'd fondly ling'ring
 rei-nem se-li-gem Ent-zü-cken, und wenn der Mor-gen wär'er-gräut, dann hätt' ich sie noch ein-mal an-ge
 praise of her I am a-dor-ing; And round her earth-ly path and mine, A wreath of song should ever light and
 ho-hen Reize meiner Schönen; Ich eilt' ihr nach in Flur und Hain, Ihr könnt' nah' der treue Sän-ger

dim. *Sf* *f* *p* *Sf* *p*

Ped.

glow, Be-fore the morning's gold-en flow ... Once on her lips I'd fondly ling'ring glow.
 schaut, und wenn der Mor-gen wär'er-gräut, dann hätt' ich sie noch ein-mal an-ge-schaut.
 shine, And round her earth-ly path and mine, A wreath of song should ev-er light and shine.
 sein. Ich eilt' ihr nach in Flur und Hain, Ihr könnt' nah' der treue Sän-ger sein.

Sf *p* *Sf*

HYMN TO THE VIRGIN.

Song from the Lady of the Lake.

Fr. Schubert.

Very slow.

col Ped.

1. A - - - - ve Ma - ri - - - - a! mai - - - - den
 1. A - - - - ve Ma - ri - - - - a! Jung - - - - frau
 2. A - - - - ve Ma - ri - - - - a! un - - - - de
 2. A - - - - ve Ma - ri - - - - a! un - - - - be

mild, Lis - - - ten to a mai - den's pray - - - er;
 mild, er - - - hö - - - re ei - ner Jung - frau Fle - - - hen, aus
 fled! the flin - - - ty couch we now must share, shall
 steckt! Wenn wir auf die - sem Fels hin - sin - - ken zum

Thou canst hear, tho' from the wild, Thou canst save... thou canst save a
 die - - - sem Fel - sen, starr und wild, soll mein Ge - bet zu dir hin -
 seem with down of ei - der piled, If thy pro - tec - tion hov - er
 Schlaf, und uns dein Schutz be - deckt, wird weich der har - te Fels uns

mid... des pair. Safe may we sleep beneath thy
 we there... hen. Wir schla - fen si - cher bis zum
 dñn ken. Du mur - ky cavern's hea - vy
 lä - chelst, Ro - senduf - te

care,.... Though ban - ished, out - cast, and re - viled. O
 Mor - gen, ob Men - schen noch so grausam sind. then,
 air..... shall breathe of balm if thou hast smiled; O
 we - hen in die - ser dump - fen Fel - sen - kluft,

Mai - den! hear a mai - den's prayer, Moth - er, hear a suppliant child!
 Jung - frau, sieh der Jungfrau Sor - gen, O Mut - ter, hör ein bit - tend Kind!
 Mai - den! hear a mai - den's prayer, Moth - er, list a suppliant child!
 Mut - ter, hör' des Kin - des Fle - han, O Jung - frau, ei - ne Jungfrau ruft!

A - vo Ma - ri a!
 A - ve Ma - ri a!
 A - vo Ma - ri a!
 A - ve Ma - ri a!

fp *pp* *Dim.*

FLY, BIRD OF HOPE.

(FLIEG' VÖGLEIN.)

Fr. Kücken.

Vivace.

1. Fly, Bird of hope! now fleet a-way; Thy path thou know'st full well, And
 1. Flieg', Vög - lein, durch den Böh - mer - wald, so weit du kannst, in Hast, und
 2. Fly! balm - y breeze! o'er wood and vale, 'Till thou love's land be near, And
 2. Zieh, Lüft - chen, durch den Böh - mer - wald, und tief in's Land hin - ein, Um

seek the home of one so dear, Where all my fond thoughts dwell. Then
 setz' vor mei - nes Lieb - sten Haus, dich auf den grün - sten Ast. Und
 whis - per then the sweet - est breath, Be - neath her cham - ber dear. And
 - säus - le mei - nes Lieb - sten Haus, poch' an sein Käm - mer - lein. Und

rest ye near where she may hear, Thy song of love her heart to cheer, And
 tritt er dann vor sei - ne Thür und fragt: was Vög - lein, bringst du mir! dann
 ev' - ry sigh from flow - 'ret nigh, Thou'lt bid a - round her win - dow fly; And
 öff - net er das Fön - ster dir und fragt: was, Lüft - chen, bringst du mir? dann

mf

Ritenu.

Poco a poco.

thou must sing of me a-lone, And this thy bur - den dear make known; This
 zwits - chre du und sei nicht bang: "O lau - - - sche mild auf mei - - - nen Sang, "das
 they may touch her lips and say, We bear a song from love a - way, This
 fäch - le du ihm Wang' und Mund, und sprich: "O wird es dir nicht kund? das

mf

pp Molto Ritenu.

Cres.

greet - ing sweet should be ; " He loves a - lone but thee." This
 ist ein Gruss von ihr, das ist ein Gruss von ihr, ein

mf *Sf*

Ritard Dim.

greet - ing sweet should be ; " He loves a - lone but thee..... 8 va. wavy
 Gruss, ein Gruss von ihr, ein Gruss, und a - ber von ihr."

Ped. *

8 8

IN THE EYE THERE LIES THE HEART.

(IN DEN AUGEN LIEGT DAS HERZ.)

Franz Abt.

Andante ma non troppo.

1. Thro' the eyes the heart doth
 1. In den Au - - - gen liegt das
 2. What a joy one look can
 2. O es ist ein lieb - lich

Speak, To each look thy gaze be turn - ing. When with love thy soul is burn - ing, And
 Herz, In die Au - - - gen musst du se - hen Willst die Mäd - - - chen du ver - ste - - - hen.
 give, From the eyes where love is dwell - ing. When two hearts with rap - ture swell - ing, In each
 spiel, Wenn die Au - - - gen sich be - lau - schen, Ih - re Bli - - - cke für - schend tau - schen,

thou thy fate wouldst seek :
 Wer - ben um der Lie - be Scherz.
 oth - er on - - ly live.
 Kei - ne Re - de sagt so viel.

Read the language of the eye,
 Mer - ke wis das Au - ge spricht:
 Hope with glowing tints doth shine,
 Son - nen - lich - tes Far - ben - schein

There is truth in all its
 Ja das Au - ge russt du
 Earth to them is full of
 Zeigt' sich Klar dir im Ju -

glanc - es,
 fra - gen,
 glad - ness,
 - we - le,

Far more truth than wisdom fan - cies,
 Was mit wor - ten sie dir sa - - gen,
 Free from sorrow, care or sad - ness,
 Far - ben uns dem Sitz der See - - le!

Lo !..... within its flash - es lie.
 Freund das ist das Rech - te nicht.
 Ah !..... the light of love's di - vine.
 Zeigt - - - das Au - ge dir al - lein;

Thro' the
 In den
 Thro' the
 In den

eyes the heart doth speak,
 Au - - gen liegt das Herz,

To each look thy gaze be turn - ing,
 Ja die Au - - gen muusst du fra - - gen

When with love thy soul is
 Ja die Au - - gen muusst du

burn - ing; Thro' the eyes the heart doth speak.
 fra - gen, In den Au - - gen liegt das Herz.

pp *Cres.* *Rall.* *Ritard.* *f*

Poetry by Robert Burns.

(DUET.)

Mendelssohn

Soprano 1o.

1. O wert thou in the cauld blast, On yonder lea, On yonder lea, My plaidie to the an-gry airt... I'd
1. O sah ich auf der haide dort Im Sturme dich! Im Sturme dich! Mit meinem mantel vor dem Sturm Be.

Soprano 2o.

2. Or were I in the wildest waste, Sae black and bare, Sae black and bare, The des-ert were a par-a-dise, . . . If
2. O war' ich in der Wüste, die So braun und dürr! So braun und dürr! Zum Pa-ra-die-se würde sie Wärest

Andante.

shel-ter thee, I'd shel-ter thee, Or did mis-for-tune's bit-ter storms A-round thee blaw, A-
- schütz' ich dich! Beschütz' ich dich! O war' mit sei-nen Stür-men dir Das unglück nah, Das

thou wert there, If thou wert there, Or were I mon-arch of the globe, With thee to reign, With
du bei mir! Wärest du bei mir! Und war' ein Kö-nig ich . . . Die Er-de mein: Die

- round thee blaw, Thy shield should be my bo-som, To share it a', To share it a'.
un-glück nah, Dann war' dies herz dein Zufluchts-ort; Gern theilt ich's ja! Gern theilt ich's ja!

thee to reign, The bright-est jew-el in my crown, Wad be my Queen, Wad be my Queen.
Er-de mein Du wärest in mei-ner krone doch Der schön-ste Stein! Der schön-ste Stein!

(DAS ALPEN HORN.)

Proch.

From the Alps the horn re-sound-ing, With its tones so soft, so clear, From the earth with bliss en-
 Von der Al-pe tönt das Horn, gar so zaub'risch, wun-der-bar, 'sist doch ei-ne eig'ne

-chant-ing, Wafts my soul to heaven near. Other skies with mild-ness beam-ing, To my
 Welt, näh' dem Him-mel schon für-wahr. And're Blu-men, and're Wol-ken, wie in

mind bring no re-lief: Tho' I fly there's no es-cap-ing From the an-guish of my
 ei-nem Zauber-reich, nur mein Lie-ben, nur mein Lie-ben bleibt sich e-wig, e-wig

grief. gleich, To the dark and gloomy Alps, Have I come to leave my pain: But 'tis
 und ich zieh' zur Al-pe hin, will dem eig'-nen Schmerz entflieh'n, doch ich

use - - less, for I feel, That my thoughts with thee remain. But 'tis use - - - less, for I
 denk' an Dich zu - rück, muss wohl wei - - ter, wei - ter zieh'n; doch ich denk' an Dich zu -

fp
 feel, That my thoughts with thee re - main. And the mel - o - dy so
 - - - rück, muss wohl wei - - - ter, wei - ter zieh'n. Und die trü - - - ben Mel - o -

mourn - ful Must, a - las! my emblem be, For the bliss I am in search of, I can
 - - - die - en, drin - gen in die See - le mir, denn das Glück, das fern ich su - che, find' ich

find a - lone with thee, For the bliss I am in search of, I can find a-lone with
 e - - wig nur bei dir; und das Glück das fern'ich su - che, find' ich e - - - wig nur bei

thee, For the bliss I am in search of, I can find a-lone with thee.
 Dir; und das Glück das fern' ich su - che, find' ich e - - wig nur bei Dir!

Calando. *Dol.*

Colla voce. *A Tempo.*

mf *ppp* *Morendo.*

O THANK ME NOT.

Words by Müller.

(WIDMUNG.)

R. Franz.

mf *Andante espressivo.*

O thank me not, tho' sweet the mu - sic : Mine to en -
 O dan - ke nicht für die - se Lie - der, Mir ziemt es

mf *p*

joy, the praise be thine, From thee it came; I but re - turn thee What
 dank - bar dir zu sein; Du gabst sie mir, Ich ge - be wie - der, Was

mf *Ped.* *p* *Ped.*

mf thou hast giv'it, it was not mine. When thy dear
jetzt und einst und e - - wig dein. Dein sind sie

mf Ped. * *mf* Ped. *

eyes with lov - ing ra - diance, On me threw rays of soft - est light,
al - le ja ge - - we - sen, Aus dei - - - - ner lie - ben Au - gen Licht,

mf Plain - ly I read there these fair ver - ses, Know - est thou not the
Hab' ich sie treu - lich ab - - ge - - le - sen, Kennst du die eig - - nen

mf Ped. *p* Ped. *pp*

song is thine? Know - est thou not the song is thine?
Lie - - der nicht? Kennst du die eig - - nen Lie - - der nicht?

f *p* Ped. *

THE PASSAGE BIRD'S FAREWELL.

Andante Sostenuto.

Mendelssohn

1. Ah, once how fair..... both wood and lawn, But now so dull..... the world has
 2. birds,..... our sorrow's come; The leaves are gone,..... we have no

1. Ah, once how fair..... both wood and lawn, But now so dull..... the world has

grown! 'Tis gone, the joy - ous sum - mer time, And sor - ry win - ter sends its rime,..... 'Tis gone, the
 home; To seek one 'neath a warm - er sky, We far a - way from here must fly,..... We far a -

grown! 'Tis gone, the joy - ous sum - mer time, And sor - ry win - ter sends its rime,..... 'Tis gone, the

joy - ous sum - mer time,..... And sor-ry win - ter sends his rime.
 way from here must fly,..... To seek a home 'neath warm-er sky, We far a

joy - ous sum - mer time,..... And sor-ry win - ter sends his rime.

Coda to 2d verse.

FINE.

way from here must fly.....

With verdant shel - ter every where we knew not

FINE.

Dim. *p*

The sun shone clear, we sang a - way In mirth and joy the live - long
sad - ness, had no care, The sun shone clear, we sang a - way In mirth and joy the live - long

day, In mirth and joy the livelong day..... Now we poor

Cres. day, The sun shone clear, we sang a - way, Now we poor

Cres. *p*

The musical score is written for voice and piano. It begins with a vocal line in G major (one sharp) and 4/4 time. The first system shows the vocal line with the lyrics 'way from here must fly.....' and a piano accompaniment. The second system continues the vocal line with 'With verdant shel - ter every where we knew not' and features a piano accompaniment with a 'Dim.' (diminuendo) marking and a 'p' (piano) dynamic. The third system contains the vocal line with the lyrics 'The sun shone clear, we sang a - way In mirth and joy the live - long sad - ness, had no care, The sun shone clear, we sang a - way In mirth and joy the live - long'. The piano accompaniment continues with a 'Cres.' (crescendo) marking. The fourth system shows the vocal line with 'day, In mirth and joy the livelong day..... Now we poor' and the piano accompaniment with a 'Cres.' marking and a 'p' dynamic. The score concludes with a final piano accompaniment section.

MOTHER, OH! SING ME TO REST.

(MUTTER, O SING' MICH ZUR RUH!)

R. Franz.

Andantino Simplice.

1. Moth-er! oh, sing me to rest, As in my bright days de-part-ed.
1. Mut-ter, o sing' mich zur Ruh', Wie auch in schö-ne-ren Stun-den,

Sing to thy child, the sick-heart-ed, Songs for a spir-it op-press'd
Sing' meinem Her-zen, dem wun-den, Trö-sten-de Lie-der sing' Du.

Lay this tired head on thy breast!
Drü-cke die Au-gen mir zu!

Flowers from the night-dew are clos-ing, Pil-grims and mourners re-
Blu-men die Häup-ter jetzt nei-gen; Trau-ern-de ras-ten und

mf
Cres. mf
p
ten.
p
ten.

Ped. * 8 Ped. * 8 Ped. * 8 Ped. * 8 Ped. * 8

MOTHER, OH! SING ME TO REST, Concluded.

111

mf

- pos - ing, Moth - er, oh! sing me to rest!
 schwei - gen, Mut - ter, o sing mich zur Ruh!

Ped. * *Ped.* * *mf* *Ped.* * *Dim.*

p

Take back thy bird to its nest!
 Bet - te dein Vö - gel - chen Du!

p *Ped.* *

mf

Wea - ry is young life when blight - - - ed, Heav - y this love un - re -
 Stür - me, ach! ha - ben's ent - - fie - - - dert: Lie - be, sie drückt un - er -

Ped. * *mf* *Ped.* *

pp *Poco riten.*

quit - - - ed, Moth - er, oh! sing me to rest!.....
 wie wie dert; Mut - ter, o sing' mich zur Ruh'!.....

Poco Riten. *Un poco riteu.*

Dim. *pp* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

THE WILD ROSEBUD.

Words by Goethe.

(HEIDEN - RÖSLEIN.)

F. Schabert.

Amoroso.

1. Once a boy a rose es - pied, Booming in the wild - wood; Blushing on the
 1. Sah ein Knab ein Rös - lein stehn, Rös - lein auf der Hei - den. war so jung und
 2. Said the boy, "I long to break Ro - e - bud of the wild - wood." Rose - bud answer'd,
 2. Kna - be sprach "Ich bre - che dich, Rös - lein auf der Hei - den." Rös - lein sprach; "Ich

pp

thick - et side, He, its dain - ty bud descried, With the glee of child - hood.
 mor - gen - schön, lief er schnell es nah zu sehn, sah's mit vie - len Freu - den.
 "If you break, I my own de - fence must take, 'Gainst the pranks of child - hood.
 ste - che dich, dass du e - wig denkst an mich, und ich will's nicht lei - - den."

Cres.

Ro - sy, ro - sy, ro - sy bud, Rose - bud of the wild - wood!
 Rös - lein, Rös - lein, Rös - lein roth, Rös - lein auf der Hei - - den!

pp *p*

3 But the boy would fain possess,
 Rosebud from the wildwood;
 But as from the stalk 'twas torn,
 Pricked him deep the cruel thorn,
 Little grief of childhood!
 Rosy, rosy, rosy bud,
 Rosebud of the wildwood!

3 Und der wilde Knabe brach,
 Röslein auf der Heiden,
 Röslein wehrte sich und stach,
 Half ihr doch kein weh und ach,
 Musst es eben leiden!
 Röslein, Röslein, Röslein roth,
 Röslein auf der Heiden.

LAST GREETING.

Schubert.

113

1. A - dieu! 'tis love's last greet-ing, The part - ing hour is come! And
2. A - dieu! go thou be - fore me, To join the ser - aph throng! A

fast thy soul is fleeting, To seek its star - ry home! Yet dare I mourn when
se - cret sense comes o'er me I tar - ry here not long! A - dieu! there comes a

Heaven Has bid thy soul be free, A life of bliss has giv - en For
morrow, To ev' - ry day of pain! On earth we part in sor - row, To

ev - ermore to thee! Yet dare I mourn when Heaven Has bid thy soul be
meet in bliss a - gain! A - dieu! there comes a morrow, To ev' - ry day of

LAST GREETING, Concluded.

free, A fresh - er life has giv - en For all e - ter - ni -
 pain; On earth we part in sor - row, To meet in bliss a -

- ty.
 - gain.

WE MET BY CHANCE.

F. Kucken.

1. When even - ing brings the
 2. Once, how I cannot
 3. The ro - ses, when the

Allegretto.
Sf *Legato.*

twilight hour, I pass a lone - ly spot, Where oft she comes to cull the flower We
 well divine, Un - less by chance, we kissed; I found her lips were close to mine, So
 zephyrs woo Im - part what they re - ceive; They sigh and sip the balmy dew, But

WE MET BY CHANCE, Concluded.

117

call "For - get - me - not." She nev - er whis - pers go, no' stay, She
I could not re - sist; As nei - ther whis - per'd yea, nor nay, As
nev - - er whis - per give! Our love is mu - tual, this we know, Our

Ritard. A Tempo.

nev - er whis - pers go, nor stay;... We met by chance, the usu - al way, We
nei - ther whis - per'd yea, nor nay, ... They met by chance, the usu - al way, They
love is mu - tual, this we know.... Though nei - ther tells the oth - er so, Though

met by chance, the usu - al way, We met by chance, we met by chance, We
met by chance, the usu - al way, They met by chance, they met by chance, They
nei - ther tells the oth - er so, Our love is mu - - - tual, this we know, Though

met by chance, the usu - al way.
met by chance, the usu - al way.
nei - ther tells the oth - er so.

THE HERDSMAN'S MOUNTAIN HOME.

(DER SCHWEIZERBUE.)

F. Abt.

Moderately quick.

1. On the mountain steep and hoary, Sounds the Herdsman's ev'ning song; Where the clouds, in golden glo-ry, Float the
 1. Auf der Al-ma heit-ren Hö-ken klingt des Sen-nen A-bend-lich, Wol-ken kom-men, Wol-ken ge-hen, hell, vom
 2. Where the al-pine rose is blowing, There the Herdsman builds his home; From his couch at morning going. With the
 2. Auf der Al-ma stol-zen Ber-gen, baut der Sen-ne sich ein Haus! früh am Mor-gen mit den Ler-chen geht er

ambient tide a - long; Where the clouds in gold-en glo - ry Float the ambient tide a - long! La la
 A - bendschein be - glüht, Wol - ken kom - men, Wol - ken ge - hen, hell, vom A - bendschein be - glüht. La la
 lark he loves to roam: From his couch at morn-ing go - ing. With the lark he loves to roam! La la
 an sein Werk hin - aus. früh am Mor - gen, mit den Ler - chen, geht er an sein Werk hin - aus. La la

la... .. la la la la la la la la... .. la la la... .. la la
 la... .. la la la la la la la la... .. la la la... .. la la

la la la la la la la!
 la la la la la la la.

HOW CAN I LEAVE THEE?

117

Gramer.

>Andante ma non troppo.



1. How can I leave thee, Queen of my lov - ing heart? Dear - - er to
2. Blue is the sweet flow'r They call "for - get - me - not," That flow'r place
3. Were I a bird, love, I'd soon re - turn to thee, Nor hawk's nor



Rit.

Tempo.

p

Strin

me thou art Than light and life. This heart and soul of mine,
on thy breast, And think on me; Should flower and hope both fade,
fal - con's beak Should stay my flight; Fate may some ar - row send,



Rit.

Tempo.

Strin

gen - do.

p Rit

dando.

So close are knit to thine, That I can soon - er life Than thee re - sign.
Yet will our love live on, All else may die, but love We'll ne'er re - sign.
Dy - ing I fly to thee, Bless'd with one look of thine, I life re - sign



gen - do.

p Rit

dando.

LA SERENADE.

Schubert.

1. Thro' the leave the night-winds moving, Mur - mur low and
 2. Moonlight on the earth is sleep - ing, Winds are rustling

*Moderato.**pp*

sweet;
 low.

To thy cham - ber window rov - ing, Love hath led my feet.
 Where the darkling streams are creep - ing, Dearest let us go.

Si - lent prayers of blissful feel - ing, Link us tho' a - part, Link us tho' a -
 All the stars keep watch in heav - en, While I sing to thee, While I sing to

part, On the breath of mu - sic stealing, To thy dreaming heart, To thy dreaming heart.
 thee; And the night for love was giv - en, Dearest come to me, Dearest come to me.

First system of the musical score. The vocal line is a whole rest. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *pp*. The system ends with a double bar line and the instruction "D.C. al Seg."

Second system of the musical score. The vocal line begins with the lyrics "Sad - ly in the for - est mourning, Wails the whippoorwill, And the heart for thee is yearning,". The piano accompaniment continues with a melody and bass line. Dynamics include *Cres.* and *f*. The system ends with a double bar line.

Third system of the musical score. The vocal line continues with the lyrics "Bid it love, be still, Bid it love, be still, Bid it". The piano accompaniment features a melody and bass line. Dynamics include *p* and *f*. The system ends with a double bar line.

Fourth system of the musical score. The vocal line continues with the lyrics "love, be still." The piano accompaniment features a melody and bass line. Dynamics include *Decrease.*, *pp*, and *Dim.*. The system ends with a double bar line.

PEACE OF MIND.

(SEELENFRIEDE.)

H. A. Sponholtz.

Lento.

Dolce.

Peace - ful, si - lent, hap - py hour, O'er me throw thy spells of pow'r! In the wood, the birds at
 Stil - le, sü - ße, sel' - ge Ruh', schliess du mir die Au - gen zu, Wie im Wald das Vö - ge -

rest, Gently rock me on thy breast! Gently rock me on thy breast,
 - - lein, wie - ge du mich se - lig ein, wie - ge du mich se - lig ein.

mf

Glad - ly day has shed its light, Glad - ly comes the peaceful night; And the
 Hei - - ter ist der Tag voll - bracht, hei - ter kommt die kla - re Nacht, und die

PEACE OF MIND. Concluded.

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Cres. *f* *dim.* *p*

might - y star - ry world, Has its ma - jes - ty, un - furl'd, Has its
gro - sse Ster - nen - schaar, glänzt am Him - mel wun - der - bar, glänzt am

Cres. *f* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

Piu animato.

ma - jes - ty un - furl'd. O'er the planets, as they roll,
Him - mel wun - der - bar. Ü - ber Sterne, ü - ber'n Mond,

p *f*

Dolce.

Rules the God who rules the soul, O'er me, Lord, thy vi - gils keep! Let thy
Gott, der mir im Her - zen wohnt, hal - te du, Herr, die - se Nacht, ü - ber

Ped. *p*

child in safe - ty sleep! Let thy child in safe - ty sleep!
dei - nem Kind die Wacht, ü - ber dei - nem Kind die Wacht,

mp

'T WAS EVENING; AT THE WINDOW.

(ERINNERUNG.)

Graben Hoffmann.

Andante Con Moto.

1. 'Twas eve - ning; at the win - - dow Were we, — my Love and I. I
 1. Wir sa - ssen still am Fen - - ster; das Licht war aus - ge - - stachelt, ihr

Piu Moto.

heard her dear heart beat - ing, I heard her gent - ly sigh; ... And, with my arm a -
 Herz - chen hört ich schla - - gen, sie drück - te mir die Hand; ... sie schmie - te, tief er - -

Rall. 1st.

- round her, Her head up - on my breast, She wept, for love, for sor - row, With
 - grif - - fen, sich stumm an mei - - ne Brust, in sü - sser Weh - muth beb - - ten wir

A Tempo.

2nd.

sad' - ning fears op - press'd, And sor - - row, With sad' - ning fears op - pressed.
 träu - mend un - - be - wusst, sie beb - - - ten wir träu - mend un - be - wusst.

Colla voce.



2. She wept, and said so soft - - ly, With blush - ing cheeks the while, "For -
 2. Da wein - te sie, und fleh - - te mit glü - hen - dem Ge - sicht; Ver -
 3. A - las! for those fond mo - - ments Of love, of pain, and joy, Long
 3. Wo - hin sind je - - ne Ta - - ge der sü - ssen Lie - bes - lust, mein



Piu Moto.
 - get me not, thy dear - est, Let none thy heart be - guile, For I an or - phan
 - giss auch in der Fer - - ne Dein treu - es Mäd chen nicht; ich steh' al - lein auf
 past, now old, fond memo - ry Will oft the hours em - ploy; Long since hath she her
 Haar ist längst er - grau - et, er - kal - tet mei - ne Brust; sie hat den Va - - ter



Rall. 1st.
 maid - - en Live but for thee a - lone; Thou art as fa - ther, moth - er, Thou
 Er - - den, mein Hof - fen lebt in Dir, Du bist mein Va - ter, Mut - - ter, Du
 fa - - ther Re - join'd, where an - gels dwell, With Moth - er Earth she slum - bers, In
 fun - - den, in stil - ler Him - mels - ruh. und Mut - ter Erd', die kühl - le, deckt



A Tempo. *2nd.*
 art my on - ly one, For moth - - er, Thou art my on - ly one!"
 bist mein Al - les mir, ich Mut - - ter, Du bist mein Al - les mir.
 yon - der flow' - ry dell, Long slum - - bers, In yon - der flow' - ry dell.
 sanft die Toch - ter zu, sie kühl - le, deckt sanft die Toch - ter zu.

Colla voce. *Fine.*

BRIGHT STAR THAT CROWNS WITH BEAUTY.

(DU KLEINES BLITZENDES STERNELEIN.)

Fr. Kücken.

Moderato.

1. Bright star, that crowns with beau - ty The realms for which you glow, Thou
 1. Du klei - nes blit - zen - des Ster - ne - lein, nun sa - ge mir, was willst du ?

Dolce *p* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

canst but shine a - bove, me, Why fond - ly gaze be - low ; Thou
 kannst da o - ben ja se - - lig sein, was blinzelst du mir denn zu ? du

Ped. * *Ped.* * *Ped.* *p* * *Ped.* *

canst but shine a - bove me, Why fond - ly gaze be - low ? Bright
 kannst da o - ben ja se - - lig sein, was blinzelst du mir denn zu ? Du

mf *Ped.* * *Ped.* * *Espress. Dolce.* *Ped.* * *Ped.* *

star, that crowns with beau - ty, The realms for which you glow, Thou canst but
 klei - nes blit - zen - des Ster - ne - lein, nun sa - ge, was willst denn du ? du kannst ja dort

mf *Ped.* * *Ped.* * *Cres.* *Cres.* *Ped.* *een*

shine a - bove... me,..... Why fond - ly gaze be - low?
o - - ben se - - lig sein,..... ja se - - lig, se - lig sein.

ten. A Tempo.

Poco Ritard.

mf Ritard. Suivez. p Rit. Ped. * Ped. * A Tempo. mf

Thy Suck'

mf fp Riten. p Dolce. Ped. *

twin star in the heav - - ens Seek thou, and hap - py be,..... The
du dir dein Liebchen im Ster - nen - schein, und lass mich mit Blin - zeln in Ruh,'..... ich

Ped. * Ped. * Ped. * Ped. *

Piu Animato. Cres.

earth - ly star I wor - - ship, Is love - lier far than thee..... The
hab' auf Er - den ein Ster - ne - lein, das ist viel schö - ner als du!..... ich

Ped. * Ped. * Ped. p * Ped. *

earth - ly star I wor - ship. Is love - lier far than thee... Bright
 hab' auf Er - den ein Ster - ne - lein, das ist viel schö - ner als du! ... Du

mf Ped. Dim. * *p* Ped. * *Espress. Dolce.* Ped. * Ped. *

star that shines a - bove... me, Thou there mayst hap - py be. The earth - ly
 klei - nes bli tzen - des Ster - ne - lein, o lass, o lass mich in Ruh! ich hab' auf

mf Ped. *p* * *mf* Cres. Ped. *mf* Cres. *

star I wor - ship, Is love - lier far... than thee, The earth - ly star I wor -
 Er - den ein Ster - ne - lein, das ist viel schö - ner als du, ich hab' auf Erden ein Ster - ne -

do. * *Poco riten.* *A tempo. Cres.* *mf* *A Tempo. Cres.* Ped. *

- ship... *Ritenu.* Is love - lier than thee... Far love - lier than thee.
 - lein... viel schö - ner als du, viel schö - ner als du!

Ad lib.

Un poco accelerando.

Ritenu. *Dim.* *p* *A Tempo. Leggiero.* *mf* *Dolce.* *p*

Ped. * Ped. * Ped. * Ped.

THE DARK EYE.

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Words by Lenau.

(BITTE.)

R. Franz.

Larghetto Sostenuto.

On me turn thy spark - ling lus - tre, Dark eye, filled with gen - tle light,
Weil' auf mir, du dunk - les Au - ge, Ue - be dei - - ne gan - - ze Macht,

p Legato.

Ear - nest, mild, with dream - light beam - ing, Fair as day, and calm as night!
Ern - ste, mil - de, träu - me - ri - - sche, Un - er - - gründ - lich sü - - sse Nacht.

p

With thy pow'r of blest en - chant - ment, Take me from this world a - - way;
Nimm mit dei - - nem Zau - ber - - dun - kel Die - se Welt von hin - nen mir,

p

Ped. *

Rule my life, and rule for - ev - er, Thee a - lone, will I o - - bey.
Dass du ü - ber mei - nem Le - ben Ein - sam schwe - best für und für.

p

THOU ART GONE FAR, FAR AWAY.

(SCHEIDEN UND LEIDEN.)

Hieron Truhn.

rfz *Dolce.*

1. Thou art gone, far, far a - way, and friends thou'rt not with me ; Yet
 1. Und bist Du fern, und bist Du weit, und zürnst noch im - mer mir ! Doch
 2. Full was the world of ro - ses fine, when I with thee did roam ; And
 2. Wie stand die Welt voll Ro - sen schön, da ich bei Dir noch war. da

rfz *pp*

p *Dim.* *rfz*

mourn - ful - ly, by night and day, my thoughts are still with thee ; I
 Tag und Nacht, voll Trau - rig - keit, ist all' mein Sinn bei Dir. Ich
 ev' - ry - where the bright moonshine dis - pell'd the com - ing gloom ;
 räuscht' es grün von al - len Höl'n, da schien der Mond so klar.

think of thine eyes, thine eyes so blue, and of thy heart so true. Ah !
 denk' an Dei - ne Au - gen blau, und an Dein Herz da - zu. ach,
 Thou gav'st a rose, and I kiss'd thee, I kiss'd and sung to thee. Ah !
 Du brachst die Ros', ich küss - te Dich, ich küsst' und sang da - zu ; Wohl

rfz *rfz* *rfz*

Con molto anima.

no one, no one can there be, whom I could love like thee ! Ah !
 Kei - ne, Kei - ne find ich je, die so mich liebt, wie Du ! ach

Vibrato.

no one, no one can there be, whom I could love like thee!
 Kei - ne, Kei - - ne find' ich je, die so mich liebt, wie Du!

rfz *p* *rfz* *p*

f

Piu animato.

2. Now have I free - dom, as a bird that o - ver the moun - tain flies;
 2. Wohl bin ich frei nun, as wie der Falk', der ü - ber die Ber - ge fliegt;

Piu animato.

f *f* *f* *f*

For whom the world, the beau - teous world, clear,
 vor dem die Welt, die schö - ne Welt, hell

bright and o - pen lies;
 son - nig of - fen liegt;

Yet has the bird its home - ly nest,
 doch hat der Falk' sein hei - misch Nest,

f *f* *p*

THOU ART GONE FAR, FAR AWAY, Continued.

Piu moto e con passione.

but where can I find rest? ... Ah? no one, no one
 und wo find ich einst Ruh? ... Ach Kei - ne, Kei - ne
Piu moto e con passione.

fp *f*

can there be, whom I could love like thee ... Ah! no one, no one
 find' ich je, die so mich liebt' wie Du! ... ach Kei - ne, Kei - ne

p *p* *rfz* *sfz*

Vibrato.

can there be, whom I could love like thee!
 find' ich je, die so mich liebt' wie Du!

rfz *rfz* *f* *p* *p* *ritard.* *fp* *rfz*

Un poco Lento.

Sad was the day, sad was the hour, the hour that part - ed us, When
 O schlimmer Tag, O schlimme Stund', die uns für im - mer schied; da

p *p* *pp* *pp*

Marcato.

from my heart's deep - est core de - part - ed peace and bliss ;
 sind aus mei - nes Her - zens Grund ge - schie - den Freud' und Fried.

Now seek I thee o'er land and sea, no rest nor peace for me ; For
 Nun such' ich wohl durch Land und See, und ha - be nicht Rast noch Ruh ; denn

rf *f*

Piu lento e con molto anima.

no one, no one can there be, whom I could love like thee ! Ah !
 Kei - ne, Kei - ne find' ich je, die so mich liebt' wie Du ! ach

no one, no one can there be, whom I could love like thee !
 Kei - ne, Kei - ne find' ich je, die so mich liebt, wie Du !

f *f* *f* *Fine.*

THOU ART SO NEAR AND YET SO FAR.

A. Reichardt.

1. I know an eye, so soft-ly bright, That glistens like a star of night; My soul it
 2. That eye so soft as violets blue, A treas-ure bears of morning dew; And when its

draws with glances kind To heav'n's blue vault, and there I find An-oth-er star as pure and
 light entranced I see, What joy, what pain pos-ses-ses me! A world where I would gladly

Rit. clear, As that which mildly sparkles here. *f* Be-lov-ed eye, *p* be-lov-ed star, Thou art so
 dwell Is that bright orb, I love so well. Be-lov-ed eye, be-lov-ed star, Thou art so

p near, and yet so far. *f* Belov-ed eye, *p* be-lov-ed star, *f* *Con espress.* Thou art so near, and yet so far.

Pia animato.

If closed at last that ra - diant eye should be, No more the day... will dawn for me; If night should

Rit. *A Tempo.*

dim it laugh - ing light, Oh then for ev - er ev - er 'twill be night. Those eyes that

Cres. *f* *Rit.* *A Tempo.*

bright - ly softly shine For me the Sun and Moon com-bine Beloved eye, be-lov-ed star, Thou art so

p *pp* *f*

pp *a tempo.* *Cres. con molto. espres. f*

near and yet so far. Be lov-ed eye, be-lov-ed star, Thou art so near and yet so far.

HEAR'ST THOU NOT.

Words by Eichendorff.
Andante.

J. Dessauer.

1. Hear'st thou not the trees soft murm - ring, Soft - ly whisp - 'ring through the night?
 1. Hörst du nicht die Bäu - me rau - - - - - schen draus - sen durch die stil - le Rund?
 2. Know - - - est thou the wondrous le - gends Framed in many an an - cient rhyme?
 2. Kennst du noch die ir - ren Lie - - - - - der aus der al - - - - - ten schö - nen Zeit?

Hear'st thou not the brooklet rip - - - - - pling, Wondrous fair in calm moon-light?
 Lockt's dich nicht hinab zu lau - - - - - schen von dem Söller in dem Grund,
 They awak - en thronging fan - - - - - cies, Visions of the old - en time,
 Sie erwa - chen al - - - - - lo wie - - - - - der, Nachts, in Waldesein - sam - keit,

Art thou not im - pelled to wan - der Slow a - long yon tran - quil stream, Where, re - flected, towers,
 wo die vie - len Bäu - che ge - hen wun - der - bir im Mon - den - schein, und die stil - len Schlösser
 When, as now, the woods were whispering, Zeph - yrs breathed of fra - grance full,
 wenn die Bäu - me - träu - mend lau - schen und der Flie - der duf - tet schwül,

cas - - - - - tles, Lie like pic - tures of a dream.
 se - - - - - hen in den Fluss vom ho - - - - - hen Stein.

1st.
Ped.
Rallent.
f *Ped.* *Cres.* *f* *Ped.*

pp 2nd. Dolcissimo.

Nymphs from sparkling waters ris - - - ing; — Come away, so calm, so cool;
und im Fluss die Nixen rau - - - schen, komm herab, hier ist's so kühl, komm' the
her -

pp Ped.

Rallent.

night ... is calm and cool, come . . . the night is
- ab, hier ist's so kühl, komm' . . . her - ab hier

Rallent.

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.*

A Tempo.

calm and cool, come the night is calm, is
ist's so kühl, komm' her - ab, hier ist's so

A Tempo. *pp* *Ped.* ** Ped.* ** Ped.* ** Ped.*

Rallent.

cool, so calm, so cool!
kühl hier ist's so kühl.

Ped. ** Rallent. Ped.* *ppp* ** Ped.*

LEAVES ARE FALLING, FALLING EVER.

(BLÄTTER LÄSST DIE BLUME FALLEN.)

R. Franz.

Andante Con Moto.

Leaves are falling falling ev - er ; From my loved one I must sever, Ah! sweet dove, my dear - est,
 Blai - ter lässt die Blu - me fal - len. Und vom Liebchen muss ich wal - len. Gott mit dir du klei - - nes,

Ah! sweet dove, my dear - est, God be with you.
 Gott mit dir du fei - - nes, sü - sses Täub - chen.

Yel - low moonlight on the meadow, Pale we stand in th'willow's shadow. Oh! sweet dove, my near - est,
 Gelb steigt auf der Mond der Haide, Wir sind blass auch al - le bei - de. Gott mit dir, du klei - - nes,

Ah! sweet dove, my dear - est, God be with you!
 Gott mit dir, du fei - - nes, sü - sses Täub - chen.

mf

Dew falls on the leaves from heaven, To our eyes no tears are giv - en. Ah! sweet dove, my dear - est,
 Thau füllt auf den Ast, der trocken, Uns im Aug' die Thränen stocken. Gott mit dir, du klei - - nes,

mf *Ped.* *ten.* *p* *Dim.*

Ah! sweet dove, my dear - est, God be with you!
 Gott mit dir, du fei - - nes, sü - sses Täub - chen.

mf *Con anima.* *mf*

Ros - es fragrant, joy - ous greeting, Glad foretell our hap - py meeting. Ah! sweet dove, my near - - est,
 Blü - hen Ros - en frisch und Flie - der, Dannwohl seh - en wir uns wie - der. Gott mit dir du klei - - nes,

mf *Ped.* *Poco rit.* *pp* *Dim.*

Ah! sweet dove, my dear - - est, God be with you.
 Gott mit dir, du fei - - - nes, sü - sses Täub - - - chen.

p *pp* *Poco rit.* *Dim.* *Ped.* 8

THE THREE STUDENTS.

(DIE DREI LIEBCHEN.)

W. Speier.

Allegretto e piacevole.

L'istesso Tempo.

1. Three gal-lant youths were sit-ting hard by the no-ble Rhine,
 1. Drei mun-tre Bur-schen sas-sen ge-müth-lich bei dem Wein,

p *Ped.* *

And free-ly fill'd their glass-es with heart in-spiring wine, with heart in-
 und schenkten ihn gar wac-ker in ih-re Glä-ser ein, in ih-re

Ped. * *Ped.* * *Ped.*

-spiring wine, Glä-ser ein, And fill'd their glasses with heart cheering wine.
 und schenkten ihn in ih-re Glä-ser ein.

ff

Piu Moderato.

Andante.

1. Then out spake Leuthold, "Let the gob-lets high be crown'd! I have at home a
 1. Da sprach der Eine: "Füllet die Be-cher bis zum Rand! Ich hab' zu Haus ein
 2. "Now then for mine," said Ludwig, "I too a love can boast, For whose dear name I
 2. Nun denn! so rief der Zweite, auch ich be-sitz ein Lieb, mit dem ich schückernd

f *p* *Ritard.* *Ped.*

lov'd one, to her the toast go round ; With black eyes and with ra - ven locks,
Lieb - chen, dem sei mein Gruss ge - sandt ; Schwarz - au - gig und schwarz - lo - ckig,
 chal - lenge th'en - thu - si - as - tic toast. With ha - zel eyes and au - burn locks,
manch - mal mir schon die Zeit ver - trieb ; Braun - au - gig und braun - lo - ckig,

** Ped. * Ped. * Ped. **

State - ly as mountain pine, state - ly as mountain pine, And lips so freshly
wie ei - ne Tan - ne schlank, wie ei - ne Tan - ne schlank, und Lippen glühend
 Light stepp'd as bounding deer, light stepp'd as bounding deer, With silv'ry voice like
leichtschreitend wei ein Reh, leichtschreitend wei ein Reh, und ih - re Stimme

p

glow - ing, whose nec - tar all is mine, whose nec - tar all is
fri - sche, wo man - chen Rausch - ich trank, wo man - chen Rausch - ich
 matin bell, on moun - tain sounding clear, on moun - tain sounding
rei - ner, wei Glock auf Ber - ges - höh', wie Glock auf Ber - ges -

p

mine, whose nec - tar all is mine. Then clash'd their meeting glass - es, and gave a good - ly
trank, wo man - chen Rausch - ich trank. Da tra - fen sich die Glä - ser und ga - ben gu - ten
 clear, on mountain sounding clear. Then clash'd a - gain their glass - es, and gave a good - ly
- höh', wie Glock auf Ber - ges - höh'. Da tra - fen sich die Glä - ser - und ga - ben gu - ten

p Ped. sf2 p

Tempo Primo.

L'istesso Movimento.

clang, Klang, Whose spirit note e - lec - tric, a - far thro' e - ther rang,
es mochte fernhin tö - nen wie grüssen - der Ge - sang,

a - far through e - ther rang, a - far through e - ther rang.
wie grüs - sen - der Ge - sang, wie grüs - sen - der Ge - sang.

Moderato.

"Hah!" Leuthold cried, "by that mag - ic sign the kiss. I trow, I gave Christine at part - ing, her
Ei! sprach der Er - ste wie - der, dies deut' ich mir schon gut! Mein Lieben denkt jetzt mei - ner und
Quoth Ludwig, "by that to - ken, my part - ing song I trow, That late I breath'd to Ber - tha, her
Da rief der Zweit' in Freu - den, dies Klin - gen ist mir werth, sie singt jetzt wohl das Lied - lein, das

Piu Crescendo.

lips are tasting now, her lips are tasting now, her lips are tast - ing now!"
uns - re Küsse Gluth, und unsrer Küsse Gluth, und unsrer Küs - se Gluth!
sweet lips are warbling now, my parting song, I trow, her lips are warbling now!"
scheidend ich sie ge - lehrt, dies Klingen ist mir werth, dies Klingen ist mir werth!

Piu Moderato. *Andante.*

"I too," quoth high born Heinrich, "I know a gen - tle maid, To her my troth is
Auch ich sprach leis' der Dritte, ich weiss wohl ei - ne Magd; wir lie - ben uns so

f p p *Ritard.* *Ped.*

plight - ed, my ho - liest ho - mage paid; With a - zure eyes and gold - en locks,
treu - lich in al - le E - wig - keit. blau - aug - ig und blond - lo - ckig,

Ped. *Ped.* *Ped.*

Allegretto.

mild as the morn in May, mild as the morn in May, Her ev'ry word and
mild wie der Son - ne Licht, mild wie der Son - ne Licht, ich kann es nicht be -

p p

mo - tion an an - gel's heart be - tray, an an - gel's heart be -
- schrei - ben dies En - gels - an - ge - sicht, dies En - gels - an - ge -

p

- tray, an an - gel's heart be - tray. Then clash'd a - gain their glasses, when Heinrich's burst in
 - sicht, dies En - gels - an - ge - sicht. Da tra - fen sich die Gläser, des Drit - ten Glas zer -

Ad lib.

8va.

p *f* *Ped.*

Recit. *Andante.*

twain! A pierce - ing shriek! long trembling, far spread that cry of pain! Too well the comrades
 - sprang! Ein Schmer - zens - ruf! Lang zitternd und gel - end war der Klang. Die bei - den Er - en

ff Tremolo. *ff* *pp*

Ped.

Con Molto Espress.

read the sign, si - lent gloom pre - vail'd, While Heinrich, pierc'd with an - guish, his fond hopes
 schau - ten ernst, schweigend hin vor sich, der Drit - te a - ber wein - te, wein - te viel

Largo. *Sempre Dolce.*

blighted, bit - ter - ly bewail'd! At that same hour, far
 Thränen, wein - te bitterlich! Und zu dersel - ben

pp *pp*

Ped. Ben marcato il basso.

dis - tant, a peaceful vale with-in, The summoning bell was bid - ding the solemn rites be - gin. But
Stun - de, in fer - nem Hei - mathsthal, da tönten wie Himmels - grüß - se die Glo - cken im Cho - ral. Nur

one there was whose dull ear such sounds shall hear no more, She slumber'd so still and peaceful, she slumber'd so still and
ei - ne Einz'ge hör - te die from - men Klänge nicht; die schlummerte stül und friedlich, die schlummerte stül und

peaceful, the an - gel form'd Le - nore. Her mild blue eyes were ray - less, the
fried - lich, ein En - gelsan - ge - sicht. Die mil - den blau - en Au - gen, die

palsied lids be - neath, And mid those golden tress - es, there lay, there lay a funer - al wreath.
war - en oh - ne Glanz, und in den blon - den Lo - cken, da lag, da lag ein Tod - ten - kranz.

144 BENEATH THE EV'NING'S LAST SWEET SMILE.

Words by Heine.

(AM MEER.)

F. Schubert.

Adagio assai.

Be - neath the ev' - ning's last sweet smile, The sea far out was shin - ing; We
 Das Meer er - glänz - te weit hin - aus* in letz - ten A - bend - schei - ne, wir

Molto Legato.

pp

sat beside the lone beach house, And watch'd the sun's declin - ing. The
 sas - sen im ein - samen Fi - scherhaus, wir sas - sen stumm und al - lei - ne. Der

clouds came on, the wa - ters rose, And loud - ly the sea - bird was
 Ne - bel stieg, das Was - ser schwoll, die Mö - ve flog hin und was

Cres.

call - ing! And from thine eyes the ten - der tears In gen - tle drops were fall - ing.
 wie - der; aus dei - nen Au - gen, lie - be - voll, fie - len die Thrä - nen nie - der.

Decresc.

p

I saw them fall up - - on thy hand, And down - wards low - ly bend - - ing, I
 Ich sah sie ful - len auf dei - ne Hand, und bin aufs Knie ge - - sun - - ken, ich

pp

kiss'd them off, my own dim eyes With ri - sing tears con - tend - ing. And
 hab' von dei - ner weis - sen Hand die Thrä - nen fort - ge - - trun - - ken. Seit

pp

from that hour thine im - age fill'd My soul with light for
 je - ner Stun - de verzehrt sich mein Leib, die See - - le stirbt vor

Cres.

ev - - er; But ah! those tears I stole a - way, My heart from peace dis - sev - - er!
 Seh - nen; mich hat das un - glück - sel - ge Weib ver - gift - et mit ih - ren Thrä - - nen.

Decrease.

146 SPEED, MY BARK, O, GENTLY SPEED THEE.

Neuko. 11m.

Allegretto. *p*

1st Voice. Speed, my Bark! O, gent - ly speed thee, where - so - e'er the

2nd Voice. Speed, my Bark! O, gent - ly speed thee, where - so - e'er the

p

mf *p*

soft tides lead thee! O'er the silver stream careering Where the graceful Swan is veering, Speed, my

mf *p*

soft tides lead thee! O'er the silver stream, the silver stream careering, Speed, my

mf *p*

Bark! O, gent - - - ly speed thee, Where - - - so - e'er the soft tides lead thee!

Bark! O, gent - - - ly speed thee, Where - - - so - e'er the soft tides lead thee!

mf

By the moonlight's gracious beamin', By the golden stars' bright

sf

gleam-ing, Speed, my Bark! O, gent - ly

O! 'tis sweet this course unaided, When the scorching day has faded! Speed, my Bark! O, gent - ly

speed thee, where - so - e'er the soft tides lead thee! Speed, my Bark! O,

speed thee, where - so - e'er the soft tides lead thee! Speed my

gent - - ly speed thee, where - - so - e'er . . the soft tides lead thee!

Bark! O, speed thee, where - so - e'er . . the soft tides lead thee!

1st.

f *2nd voice.*

Let the world its strife pur -

p

Nought to-night shall

p

su - - - ing, Some up - - raise and oth - ers ru - in! Nought to-night shall

pp

give me sor-row; Come re - pose un - til the mor - row! Earth with all its cares and

give me sor-row; Come re - pose un - til the mor - row! Earth with all its cares and

The first system of the musical score features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The melody is marked with a '7' time signature. The lyrics are: 'give me sor-row; Come re - pose un - til the mor - row! Earth with all its cares and'. The piano part consists of chords and eighth-note patterns.

f seem - ing, Dies a - way in fair - y dream - ing: *mf* O! that here my life devoting, I might rest, thus

seem - ing, Dies a - way in fair - y dream - ing:

The second system continues the vocal melody and piano accompaniment. The vocal part has dynamic markings *f* (forte) and *mf* (mezzo-forte). The lyrics are: 'seem - ing, Dies a - way in fair - y dream - ing: O! that here my life devoting, I might rest, thus'. The piano part continues with chords and eighth-note patterns.

pp lightly float ing, lead thee!

lead thee!

The third system concludes the piece. The vocal part has a dynamic marking *pp* (pianissimo). The lyrics are: 'lightly float ing, lead thee!'. The piano part continues with chords and eighth-note patterns. The system ends with a double bar line.

AH! WHAT AVAILS MY BLOOMING.

(TAUSENDSCHÖN.)

Carl Eckert.

Allegretto con moto.

p

1. Up - on a brooklet's bor - der. So beau - ti - ful to view, A -
 1. An ei - nes Bäch - leins Ran - de, gar lieb - lich an - zu - sehn, da
 2. There came a mer - ry hun - ter: "My fair one, greeted be, Say
 2. Da kam der jun - ge Jä - ger: Goß grüß dich, Tau - send - schön, sag

*mf**p*

mid a group of wil - lows A win - some flow'ret grew. And ga - zing on the wa - ters
 stand im grü - nen Wal - de ein Blüm - lein Tau - send - schön. Und in der Quel - le Spie - gel
 wilt thou pret - ty flow - 'ret, Oh wilt thou dwell with me?" It look'd on him in rap - tures:
 an, du hol - des Knösp - chen, willst du nicht mit mir gehn? Da lüchelt und nickt es lei - - se:

p

It said in sad - dest tone: Ah! what a - vails my bloom - ing, If 'tis for me a -
 sah es be - trübt hin - ein: Was hilft mir oll mein Blüh - en, blüh ich für mich al -
 Yes, I will be thine own! For 'tis but with a true heart One does not feel a -
 Dein ei - gen will ich sein! Ach! nur an treu - em Her - zen, da ist man nicht al -

- - lone, Ab! what a - vails. . . my bloom - ing, If 'tis for me a - lone.
 - - lein, was hilft mir all . . . mein Blüh - en, blüh ich für mich al - lein.
 - - lone, For 'tis but with . . . a true heart, One does not feel a - lone.
 - - lein, ach! nur an treu - em Her - zen, da ist man nicht al - lein.

mf

OUT OF THE DEPTHS OF SORROW.

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by Heine.

("AUS MEINEN GROSSEN SCHMERZEN.")

R. Franz.

Andante.

Out of the depths of sor - row Rise these, the songs I sing you, On
Aus meinen gro - ssen Schmer - zen Mach ich die klei - nen Lie - - - der, Die

p Ped. * Ped. * Ped. * Ped. *

wings flutt'ring light will they bring you, The love from my heart they bor - - - row. Soon
he - ben ihr klin-gend Ge - fie - - der, Und flattern nach ih - rem Her - - - zen, Sie

mf
mf *espressivo.* *p* Dim. *rit. sen*

from you the lays re - turn - ing, Come weeping a - loud and eom-plain - ing, Their grief, past my res -
fun - den den Weg zur Trau - ten, Doch kom - men sie wie - der und kla - - gen, Und kla - gen und wol - len nicht

p Ped. * Ped. * Ped. * Ped. *mf* Ped. *mf* *

- strain - ing; The se-cret they heard ne'er learn - - - ing.
sa - - - gen, Was sie im Her - zen schau - - - - ten.

Ped. * Ped. * *p* Ped. * Ped. *

AVE MARIA.

R. Franz.

Andante con moto tranquillo.

mf

1. A - ve Ma - ri - a! Sea and air are still, The sweet bells sound from many a
 1. A - ve Ma - ri - a! Meer und Him - mel ruh'n, Von al - len Thür - men hallt der

p legato.

Ped. *

dis - tant tow'r, A - ve Ma - ri - a! Safe from world - ly ill, Thou dwellest where the ransomed
 Glo - cken - ton; A - ve Ma - ri - a! Lasst vom ird - schen Thun, Zur Jungfrau be - tet, zu der

p

Ped. *

reign in pow'r. There heaven - ly le - gions wait to do God's will, And
 Jung - frau Sohn; Des Him - mels Schaa - ren sel - - - ber knie - en nun, Mit

p

1st time.

crown with prai - ses ev' - ry rap - - tured hour. And down thro' evening clouds descends the
 Li - - - lien stä - ben vor des Va - - - ters Thron, Und durch die Ro - sen - wol - ken weh'n die

Ped. *

cho - rus Of ser - aphs, watch - ing, and re - joic - ing o'er us.
 Lie - der Der sel - 'gen Gei - ster fei - er - lich her - nie - - der.

num - ber - less, A - ve Ma - ri - - a! ves - per - bells are
 sanf - - - ter klingt. A - - ve Ma - ri - - a! Wenn die Glo - - cke

ring - ing, Sweet hymns on earth, in heaven the Saints are sing - ing.
 tö - net, So lä - cheln Erd' und Him - - - mel mild ver - - söh - - net.

2.

2.

Hour of sweet musing! Heart and soul repose,
 And dream of joys to come, in tranquil bliss.
 O Faith! the heav'n-born, up through sunset glow,
 On prayer's white wings to fairer worlds than this,
 There dost thou mount, while tears assuage our woes.
 For sorrow's brieft, but joys are numberless.

Ave Maria, &c.

O heil'ge Andacht, welche jedes Herz
 Mit leisen Schauern wunderbar durchdringt.
 O heil'ger Glaube,—der sich himmelwärts
 Auf des G. betes weissem Fittig schwingt:
 In milde Thränen löst sich da der Schmerz.
 Indess der Freude Jubel sanfter klingt.—

Ave Maria! &c.

WHEN THE QUIET MOON IS BEAMING.

Moderato.

(WENN SO SANFT UND MILD SELENE.)

J. Schondorf.

1. When the qui - - - et moon is beam - ing.... O - ver stream - let, vale and
 1. Wenn so sanft und mild se - le - ne..... ü - ber Flur und wie - - sen
 2. strings... my tears are fall - ing.... Ah! be - lov'd, what-e'er I
 2. Mond ins Thal her - nie - der, hüllt in Nacht sich die Na -

p

hill..... When the wea - - ry world lies dreaming All a - round, so calm and still; Then my
 ruht, und in heil - - ger, still - er Schöne silbern färbt die hel - le Fluth Dann ach
 see..... All my van - ish'd bliss re - call - ing, Speaks of thee, of on - ly thee. Now thou'rt
 tur, denn er - klin - - gen mei - ne Lie - der, su - chen dei - ne lie - be Spur, Doch es

Ritenuato.

Poco Più Lento.

tune - ful lyre re - tak - - ing, Oft I stray the woods a - mong, While my
 fühl ich im - - mer seh - - nen in der schmerz be - weg - 's ten Brust, mei - ne
 gone, my bu - ried treas - - ure! Now the grass - green earth's thy tomb, Nought re -
 bleibt mein heiss - es Sch - - nen hin zu Dir, Ge - lieb - - te mein, im - mer

p

Poco Più Lento.

heart its si - - lence breaking, Pours a flood of grief and song.
 Lie - - der lau - - chen Thränen, nim - - mer Froh - sinn nim - - mer Lust.
 - mains of joy and pleasure, All is sol - i - tude and gloom.
 fließ - sen mei - - ne Thränen, nim - - mer kann ich fröh - lich sein.

Ritard. A Tempo.

1st.

2. O'er the
2. Sinkt der

2nd.

Tempo 1mo.

3. Now the glo - - - rious sun..... ap - pear - - ing, All night's
3. Doch der - einst..... wirst Du - - - mir schei - - nen, strah - let

mf

shad - - ows flee..... a - way,.... Na - ture wak' - - - - - ning, warming,
hel - - les Son - - - - - nen - licht,..... Und mein Herz..... hört auf zu

Piu Lento.

cheer - ing, With the mag - - - - - ic of his ray. Now Hope
wei - - nen, und mein herz..... ver - zwei - felt nicht. Und ge -

WHEN THE QUIET MOON IS BEAMING, Concluded.

whis - - pers, cease to sor - row, Soon shall cease thy grief, thy pain, Soon shall
 stillt ist dann mein Seh - nen, nach dem fer - - nen En - gels - bild, und ge -

Piu Lento.

dawn a bright - er mor - row, When thou'lt meet thy love a - gain, Soon shall
 stillt sind mei - - ne Thrä - nen, Du - - mein Herz bist en - - gel - mild, und ge -

dawn a bright - er mor - row, When thou'lt meet thy love a - gain.
 stillt sind mei - - ne Thrä - nen; Du - - mein Herz bist en - - - gel - mild.

fz *fz*

MY DREAM OF LOVE IS OVER.

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(GETRENTE LIEBE.)

L. Spohr.

Andante.

1. My dream of love is o - ver, I wake once more to
 1. Der Lie - - - be ban - gen Sor - gen er - bleicht der Freu - de
 2. And now thou art an - oth - er's, Be hap - - - py in thy
 2. Du wönst der Schwermuth Lie - der, die sanft die Brust er -

Cres.

pain. I've no one now to cheer me, But am a lone a . .
 Strahl! Stets naht mir trüb der Mor - gen, und weckt der Schn sucht
 choice. I nev - - - er more shall see thee, Or hear thy thrill - - - ing
 - giesst. In stil - - - ler an - dacht wie - - der, das mild die Thrä - - - ne

Cres.

Dim.

gain; No joy can soothe my an - guish, Or heal my pangs so keen; Oh!
 Qual; die hei - tern Ta - - ge und mei - - - ner Lie - be Kla - ge
 voice; Yet from such thoughts and feel - ings, My heart I now must wean; Oh!
 fließt! O mög' der Tag nun schei - den, das ihr O mei - ne sai - ten, mit

Cres.

would that we had nev - er met, Or part - ed ne'er had been.
 sinkst du O stil - le Nacht wo nur der Kum - mer wacht!
 would that we had nev - er met, Or part - ed ne'er had been.
 mir die Nacht be - grüsst wo mild die Thrä - ne fließt.

THE HERD-BELLS.

F. Gumbert.

Andantino. $\text{\$}$

Deep in the val - leys ring - ing, the herd bells e-cho clear; The

Deep in the val - leys ring - ing, the herd bells e-cho clear; The

Sempre Legato. *pp*

wand'rer stops to list - - en, and fond - ly lin - gers here. The

wand'rer stops to list - - en, and fond - ly lin - gers here. The Kine bells tin - kle,

Kine bells tin - kle faint-ly, deep in the for - est grand, And in the ho - ly

faint - ly, deep in the for - est grand, So grand, and in the ho - ly

twi - light make earth like spir - it land, And in the ho - ly twi - light make

twi - light make earth like spir - it land, And in the ho - ly twi - light make

earth like spir - it land. 2. Up -

earth like spir - it land. 2. Up

2nd verse.

Up - on the iof - ty mountains, they chime so sweet and low, When tripp'd the high-est The wand'ring mu - sic

sum - mits, in ev' - ning's mel - low glow; The wand'ring mu - sic ren - ders the

heart so warm, It seems, heart so warm, It seems so warm, . . . a - mid sweet sounds to en - ter the

land of heav'nly dreams, a - mid sweet sounds to en - ter the land of heav'nly dreams

CRADLE SONG.

Composed by MENDELSSOHN

All. gr. etto non troppo.

1 Slum - - - ber !
2 Slum - - - ber !

Slum-ber and dream in the
Slum-ber and dream of the

morning of life,
fresh smil - ing spring,

Dream of the pathway be - fore thee,
Bear - ing her man - tle of flow - ers,

Let not each hour with
Night-in-gales woo thee

sor - row be rite
Mis - tress and sing

Hap - pi - ness too ho - vers o'er
Strains thro' the star spangled hours,

thee, Happiness
Strains thro' the

CRADLE SONG. Concluded.

too hovers o'er thee, Life thus is checker'd with sunshine and sorrow, Dark may the day be but brighter the
star spangled hours Time with a gentle wing, by thee is glancing, Spring like the morning of life is ad-

mor - row : Then never be impatient ! Then never be impatient !
- - van - cing : Then never be impatient ! &c.

ne - - - ver, then never be im - pa - - - tient !

Slum - - - ber !

GREEN SHADES THAT I LOVE.

(WILLKOMMEN MEIN WALD.)

R. Franz.

Allegro con anima.

Green shades that I love, where branch - es to me Rustle soft - ly a
 Will - kom - - men mein Wald. grün - schat - - ti - ges Haus! Durch die Wi - - pfel schon

wel - come, Where light bree - zes free, Roam fra - - grant, a - round me, no
 halt mir dein grü - - ssend Ge - braus. Wie trink' ich in Zü - - gen mich

eares an - noy, And here I breathe free - - ly with heart - - felt
 frisch und ge - sund, Hier athm' ich Ge - nü - - gen aus Her - - zens

joy, with heart felt joy.
 . . grund, aus Her zens - grund

From ver - dant hill - side, and fair valleys wide, Comes the mu - si - cal
 Zum ara - si - gen Hang auf - stei - - - gend vom Thal, Dringt der Ho - - - cken

clang of the eve - - ning bells, And the sun - - set's red glow, these old
 Klang und des A - - bends Strahl. Und es rauscht in der Ei - - che hoch -

branch - es be - low. Lights far to the depths of the fern - clad
 stre - - ben - dem Baum, Im grü - - nen Be - rei - - che ein Lie - - des - -

dells, the fern clad dells.
 traum, ein Lie - - des - traum.

Sweet flow - 'rets a - dorn the scene a - round, I look on the
 Den Blu - - men ge - sellt auf Ra - - sen und Mops. Tief schau' on the

skies with their blue pro - - found, And I dream, as the sha - - dows lull
 Welt und den Him - - mel wie gross! Und ich träu - - me im Schwei - - gen der

soft, soft to rest That I am of all this fair earth pos - -
 schat - - ti - gen Ruh' Den Him - - mel mein ei - - gen, die Er - de du -

- - sessed, of air and earth pos - sess'd.
 - - zu, die Er - de da - zu!

BARCAROLE.

F. Kucken.

Comodo.

Bounding, bounding boat go light - ly O'er the swelling wa - ter,

Bounding, bounding boat go light - ly O'er the swelling wa - ter,

p Legato. >

O! . . . Tilting, tilt-ing wave gleam brightly, In the starlight's golden glow !

O! . . . Tilting, tilt-ing waves gleam brightly, In the starlight's golden glow ! Thro' the

Espress.

Thro' the still night sound, O Song, Where love lingers list'ning long, Where love

still night sound, O Song, Where love ling - ers list'ning long, Thro' the still night sound, O

Cres. >

m/z >

ling - ers, where love ling - ers, ling-ers list'-ning long ; Bound - ing, bounding, bounding boat go light - ly,

song where love ling - ers, ling-ers list'-ning long ; Bound - ing, bounding, bounding boat go light - ly

O'er the swell - ing wa - ter O!.... Tilting, tilting wave, gleam brightly In the starlight's gold - en

O'er the swell - ing wa - ter O!.... Tilting, tilting wave, gleam brightly In the starlight's gold - en

glow ! Thro' the still night sound, O Song ! Where . . . love ling-ers list'ning long, Where love

Thro' . . . the still night sound. O Song !

Dim. p *sf p* *molto espres. dol.* *p*

2nd Voice

sc. a. m.

ling - - - ers, list'ning long,

Where love ling - - ers, list'ning long

Lo! my

Cres.

Dim.

Riten

love there on the beach is,

Play-ful ran . . . she on be - fore!

Lo! her longing, faithful arms she

Dol.

p sf>

sf>

p sf>

reach - es

Forth to greet . . me from the shore,

Yes, my true love, on the beach is, playful

Lo! my love, there on the beach is, Play-ful, playful, playful

Dol.

sf>

p ran she on be-fore! Lo! her faith-ful arms she reaches, *f* Forth to greet me from the
p ran she on before! *mfz* Lo! her longing, faithful arms she reaches, *f* Forth to greet me from the *p*

sf Ritard. tempo. shore, Bound - ing, bounding, bounding boat go lightly, O'er the swelling wa-ter O!
 shore, Bound - ing, bounding, bounding boat go lightly, O'er the swelling wa-ter O!

f Tilting, tilting wave, gleam light-ly In the star-light's gold - en glow! Thro' . . the still night,
 Tilting, tilting wave, gleam lightly In the star-light's gold - en glow! Thro' the still night sound, O Song! Thro' . . . the

sound, O Song! where love ling - ers, where love ling - ers list'ning

Cres. still night sound, O Song! Where love ling - ers list'ning long, where love ling - ers list'ning

Animato.

Cres. *f* *p*

Variation.

long. still night sound, O Song! where love ling - ers.

Espress. 1st Voice. *2nd voice*

long. Thro' the still night sound, O Song! where love ling - - ers. Thro' the

Legato.

Morendo.

Still..... still night.....

sf *p* *Riten.>>>*

still night sound, O Song, Where love ling - - - - - era. Still..... still night

NINETTA.

(VENETIANISCHES GONDELLIED.)

G. Stigelli.

Allegretto Moderato.

Allegretto Moderato. (Venezianisches Gondellied.) G. Sagen.

1. When through the Pia-zet - - ta The ev' - - ning airs sigh; Then know'st thou. Ni -
1. Wenn durch die Pia-zet - - ta die A - - bend-luft weht, Dann weisst du, Ni -
2. Mean-while, in a Mar - i - ner's garb I ap - pear; And tremb - ling - ly
2. Ein Schif - - fer - kleid trag ich zur sel - - bi - gen Zeit, Und zit - - ternd dann

- net - ta, Who waits for thee nigh; When through the Pia-zet - - ta The ev' - - ning airs
- net - - ta, wer war - - tend hier steht. Wenn durch die Pia-zet - - ta die A - - bend-luft
whis - per, the boat's read - y near; Mean-while in a Mar - i - ner's garb I ap -
sag ich: dass Boot ist be - reit. Ein Schif - - fer - kleid trag ich zu sel - - bi - gen

sigh, Then know'st thou, Ni - net - ta, Who waits for thee nigh. La la..... la la... la
weht, Dann weisst du, Ni - net - ta, wer war - tend hier steht. La la..... la la... la
- pear, And tremb - ling - ly whis - per, The boat's read - y near. La la..... la la... la
Zeit Und zit - - ternd dann sag ich, das Boot ist be - reit. La la..... la la... la

la la la la la..... la la..... la la..... la la la la la la.....
la la la la la la la la la la la la la la la la.....

Dolce.

Des - pite of the mask and the veil I may wear. Thou'lt know, my Ni -
 Du weisst wer trotz Mas - - ke und Schlei - - er dich kennt Du weisst wie die
 O come now, see Lu - - na 'mid clouds flit - ting by! So thro' the La -
 O komm jetzt wo Lu - - nen noch Wol - ken durch zieh'n, lass durch die La -

A Tempo. *Dolce.*

- net - ta, who waits for thee there. La la la la la la la la la
 Sehn - sucht im Her - zen mir brennt. La la la la la la la la
 - gu - na, Be - lov'd, let us fly. La la la la la la la la la
 - gu - nen, Ge - lieb - te, uns flieh'n. La la la la la la la la

Rit. *p* *A Tempo*

la la la la la la la la la la la
 la la la la la la la la la la

Cres. *p* *Ped*

Yes, Thou'lt know, my Ni - net - ta, Who waits for thee
 Ja Du weisst wie die Sehn - sucht im Her - zen mir
 Yes, So thro' the La - gu - na, Be - lov'd, let us
 Ja Lass durch die La - gu - nen, Ge - lieb - te, uns

Cres.

there..... Thou'lt know, my Ni - net - ta, Who waits for thee there. La
 brennt..... Du weisst wie die Sehn - sucht im Her - zen mir brennt. La
 fly..... So thro' the La - gu - na, Be - love'd, let us fly. La
 flieh'n..... Lass durch die La - gu - nen, Ge - lieb - te, uns flieh'n. La

la..... la la..... la la la la la la..... Thou'lt know, my Ni - net - ta, Who
 la..... la la..... la la la la la la..... Du weisst wie die Sehn - sucht im
 la..... la la..... la la la la la la..... So thro' the La - gu - na, Be -
 la..... la la..... la la la la la la..... Lass durch die La - gu - nen, Ge -

Dolce.

waits for thee there. La la..... la la..... la la la la la la..... Thou'lt
 Her - zen mir brennt. La la..... la la..... la la la la la la..... Du
 lov'd, let us fly. La la..... la la..... la la la la la la..... So,
 - lieb - te, uns flieh'n. La la..... la la..... la la la la la la..... Lass

know, my Ni - net - ta, Who waits for..... thee there.
 weisst wie die Sehn - sucht im Her - zen..... mir brennt.
 So thro' the La - gu - na, Be - lov'd, let..... us fly.
 durch die La - gu - nen, Ge - lieb - te..... uns flieh'n

LONGING.

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(SEHNSUCHT.)

R. F. Hunt.

1. So far a - way, so far a - way, Thou canst not hear my songs of
 1. Du Bist so weit, von mir, so weit, Du hörst nicht mein - - - er Sehnsucht
 2. The moon looks on the lone - ly way Where erst we sought her light to
 2. Der Mond er sah uns sanft ver - eint, Blickt still und trau - - - rig auf mich

sad - ness O end this end - less part - ing day, Come back my love, come back my glad...
 Lie - der, es giebt kein Leid - - wie Trennungs - leid, Komm wie - der, O mein Lieb komm wie...
 - - geth - er; The clouds have wept with me to - day, And thou, my love! O has - ten hith
 nie - der, Die wolke hat mit mir ge - weint. Und du, mein Lieb! Mein Lieb, komm wie -

ness.
 der.
 er!
 der!

Poco rallent.
 A Te - po.

1st.
 2d.

COME TO ME DEAREST MAIDEN!

Words by Heme.
Andantino grazioso.

(KOMM!)

G. Meyerbeer.
leggieramente grazioso.

1. Hith - er dear
1. Du schö - nes
2. While the day -

leggieramente.

fish - er mai - den, Speed thy fleet bark to me; With thy young beauty la - den
Fish - er-mäd - chen, trei - be - den Kahn aus land; Komm zu mir, setz' dich nie - der
light is pal - ing 'Neath the mild ev'n - ing star, Love, his sweet blushes veil - ing

Come where I pine for thee! In these true arms re - pos - ing, Se - cure from the treach'rous
Wir ko - sen Hand in Hand, leg' an mein herz dein Köpf - chen, Und für - chte dich nicht zu
Steals from the world a-far. Led by his gen - tle power To thee ev - er turns my

un poco cres.

Piu crescendo.

main,..... Listen to me dis - clo - sing Hope's fer-vid plea a - gain...
schr. vertraust du dich doch sor - glos, täg - lich dem wil - den meer.....
heart,..... Making its storm-i - est hour, Tran - quil where'er thou art.....

Cres.

Dim. *Dolce.*

E'en as that rest - less o - cean, Throbs this wild heart of mine,
 Mein herz gleicht ganz dem Meere, hat Sturm und Ebb' und Fluth,
 Toss'd on doubt's sur - ges lone - ly, Let me thy pi - ty move,

Dim. *p*

But 'neath its dark commo - tion, Love's pre - cious pearl is thine; Come!
 Und man - che schöne Per - le In sei - ne tie - fe ruht, Komm!
 Wreck not the hope whose on - ly Suc - cor can be thy love, Come!

p *f* *pp* *p*

Come! For thee I pine, dear mai - den, Come! Come! Oh bring thy heart to
 Komm! da schönes Fis - her - mäd - chen Komm! Komm! wir kosen hand in

p *f* *p* *p*

mine! Come! Come! Come!
 hand, Komm! Komm! Komm!

Franz Abt.

Andantino.

1. Whether I love thee? ask but the star - lets, To whom I've
 1. Ob ich dich lie - be? fra - ge die Ster - ne de - nen ich

oft - en in ag - o - ny sued. Wheth - er I love thee? ask but this rose - bud, Which I now
 oft mei - ne kla - gen ver - trau. Ob ich dich lie - be? fra - ge die Ro - se die ich dir

Poco Stringendo. *A Tempo.*

send thee, with warm tears be - dewed. Whether I love thee? ask but this rose - bud, Which I now
 sen - de, von Thrä - nen be - thaut. Ob ich dich lie - be? fra - ge die Ro - se, die ich dir

Dim.

send thee, with warm tears be - dewed.
 sen - de von Thrä - nen be - thaut.

Dim.

S.

2. Wheth - er I love thee? ask but the light clouds, Which have so
 2. Ob ich dich lie - be? fra - ge die Wol - ken de - nen ich
 3. Did'st thou but love me, heav - en - ly maid - en, Oh then I'd
 3. Wenn du mich lieb - test, himm - lish - es Mä - chen, O dann ge -

oft - en my sor - rows con - veyed, Wheth - er I love thee? ask but the streamlets, In each I've
 oft mei - ne Bot - schaft er traut. Ob ich dich lie - be? fra - ge die Wel - len, ich hab in
 own to thee, own it with pride, That I do love thee, that I do call thee Al - ways my
 - stän - de ich dir es auch laut, Wie ich dich lie - be, das ich dich nen - ne stets meinen

Poco Stringendo. *A Tempo.*

oft - en thy im - age sur - veyed. Whether I love thee? ask but the streamlets, In each I've
 je - der dein Bild - niss ge - schaut Ob ich dich lie - be? fra - ge die Wel - len, ich hab in
 an - gel, and soon, my bride. That I do love thee, that I do call thee Al - ways my
 En - ge, und bald mei - ne Braut. Wie ich dich lie - be, das ich dich nen - ne stets mei - nen

Poco Stringendo. *A tempo.*

Dim. *S.*

oft - en thy im - age sur - veyed.
 je - der dein bild - niss ge - schaut.
 an - gel, and soon, my bride.
 Eng - el, und bald mei - ne Braut.

Dim. *Fine.*

GOOD NIGHT, FAREWELL.

(GUT' NACHT, FAHR' WOHL.)

Fr. Kücken.

Ben marcato il canto.
Moderato.

mf
Espress.

Con Anima.

1. Good night, fare - well, my own true heart, A thou - sand
1. Gut' Nacht, fahr' wohl, mein treu - es Herz, zu tau - send
2. I see thy heart re - flect - ed, by A star with -
2. Ich seh' Dein gan - zes Herz im Blick, wie Him - mel

Ped.

times good night,..... Each thought of thee bids grief de -
gu - the stream..... wie hab' ich einst in Wonn' und
in the stream..... It shines forth from thy clear blue
in der Fluth, gut' Nacht, fahr' wohl', Du all' mein

mf *Rit.*

Ped. *

part, And ren - ders joy more bright. Tho' far, thy
Schmerz, herz in - nig Dein ge - dacht! Bist fern, doch
eye, And sheds o'er me its beam. And tho' no
Glück, mein Herz an Dei - nem ruht! Sonst hab' ich

Dim. *Legato.* *Stac.*

Ped. *

im - - age dwells with me, *Sempre Cres.* Thou art my guid - - ing
 bleibt dein Bild mein Traum, mein Stern in dunk - - ler
 more than one bright glance I e'er thee pos -
 nichts, ach nichts von Dir, als die - - sen Blick al - -

Cres. *Ped.* *mf* *Ped.* *Sempre Cres.* *Ped.*

star..... When o'er me dark - - - ning clouds I
 Nacht,..... der glän - - - zet hell om Wol - - ken
 - sess'd..... That look my heart will e'er - - en
 - lein,..... und wei - - chest e - - - wig Du von

Cres. *Marcato.* *f* *ff* *Ped.* *Ped.* *Ped.* *Ped.*

see, Thy love guides me a - - far..... When
 saum, wo Leid und Lie - - - be wucht,..... der
 - trance, and ren - - der ev - - - er blest..... That
 mir, Dein Blick bleibt e - - - wig mein,..... und

p *Ped.* *f*

o'er me dark - - - ning clouds I see, Thy love *Rit.* guides
 glän - - - zet hell am Wol - - - ken - - - saum, wo love
 look my heart will e'er en - - - trance, And Leid und
 wei - - - chest e - - - wig Du von mir, Dein ren - - - der
 Blick bleibt

Ped. *Ped.* *Ped.* *p* *Rit.*

me a - - far. *Cres - cen - - - do.*
 Lie - - be wacht! Fare - well..... my own true
 ev - - er blest. Fahr' wohl, mein treu - - es
 e - - - wig mein.

pp *stac.* *Ped.* *Ped.* *Ped.*

heart, A thou - sand times fare - well! Good night, fare - well, my
 Herz, zu tau - - send gu - - te Nacht, gut' Nacht, fahr' wohl, mein
Cres. *f* *Rit.* *Dim.* *p* *Dol.* *p* *Ped.* *pp*

Andante.
 own true heart.....
 treu - - es Herz.....

Ped. *Cres.* *Sostenuto.* *f* *Marcato.*

WHEN THE SWALLOWS HOMEWARD FLY

Franz Abt

181

1. When the awal-lows homeward fly, When the ros - es scatter'd lie, When from nei - ther hill nor dale, Chants the
 2. When the white swan southward roves, To seek at noon the orange groves, When the red tints of the west, Prove the
 3. Hush! my heart, why thus complain? Thou must too thy woes con-tain; Though on earth no more we rove, Fond - ly

8 8 8 8

pp *Stringendo.* *Ritard.* > > >
 sil - very night - in - gale; In these words my bleed - ing heart, Would to thee its grief in -
 sun has gone to rest; In these words my bleeding heart, Would to thee its grief in -
 breath - ing vows of love; Thou, my heart, must find re - lief, Yielding to these words be -

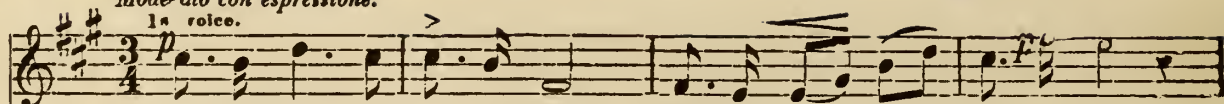
pp *Stringendo colla parte.* > > >

Ten. *A Tempo.* 3
 part, When I thus thy im - age lose, Can I, ah!
 part, When I thus thy im - age lose, Can I, ah!
 lief; I shall see thy form a - gain, Though to

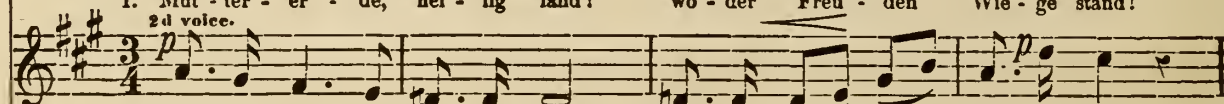
8 8 8

> > >
 can I e'er know re - pose, Can..... I, ah! can I e'er know re - pose.
 can I e'er know re - pose? Can... .. I, ah! can I e'er know re - pose?
 day we part a - gain, Though.. to - day we part a - gain.

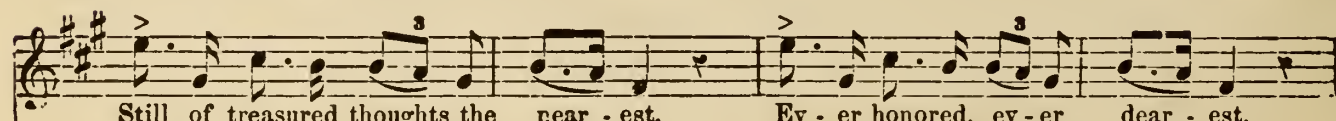
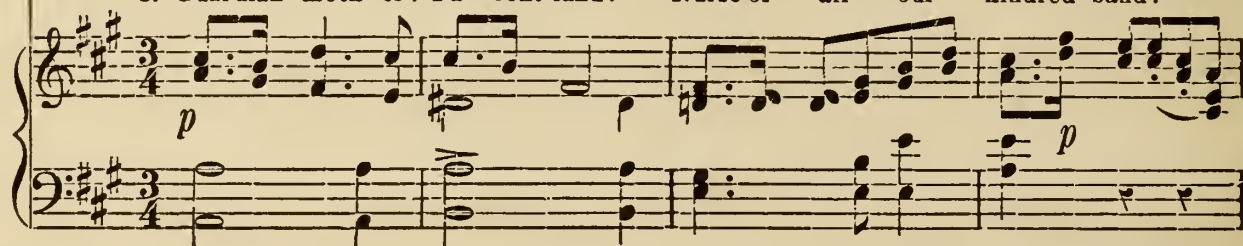
sf

*Moderato con espressione.*1st voice.

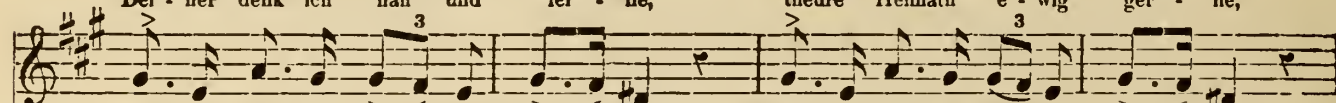
1. Guardian moth-er! Pa-rent land! Nurse of all our kindred band!
 1. Mut-ter-er-de, hei-lig land! wo-der Freu-den Wie-ge stand!

2^d voice.

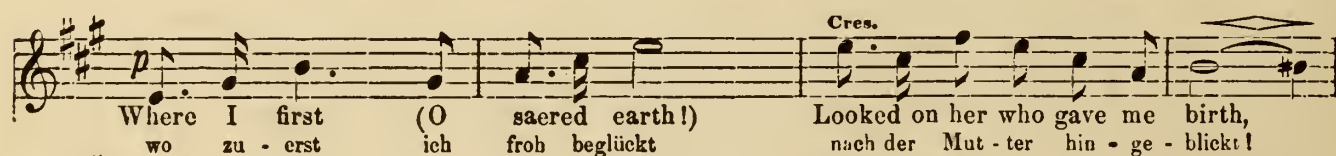
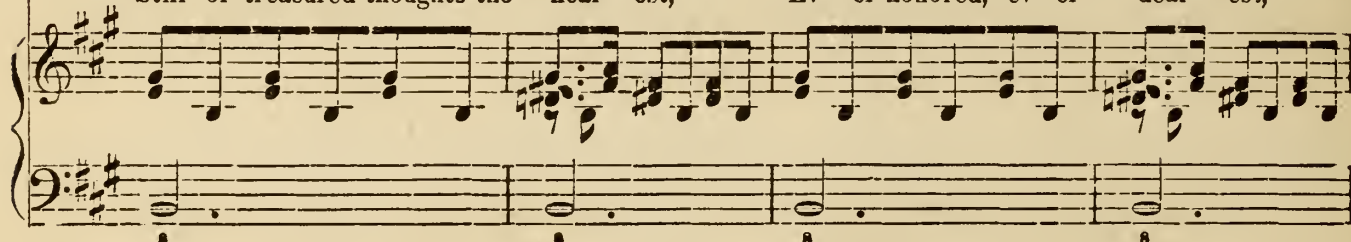
1. Guardian moth-er! Pa-rent land! Nurse of all our kindred band!



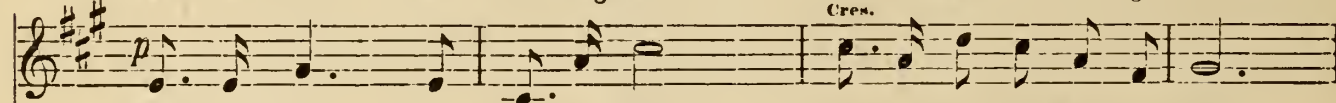
Still of treasured thoughts the near-est, Ev-er honored, ev-er dear-est,
 Dei-ner denk' ich nah' und fer-ne, theure Heimath e-wig ger-ne,



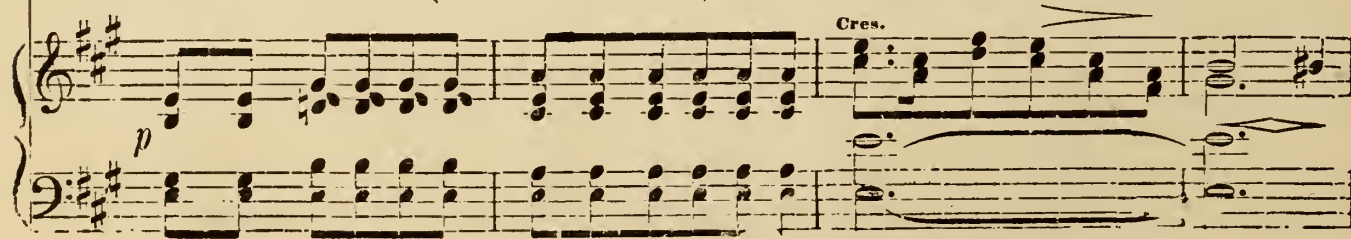
Still of treasured thoughts the near-est, Ev-er honored, ev-er dear-est,



Where I first (O sacred earth!) Looked on her who gave me birth,
 wo zu-erst ich froh beglückt nach der Mut-ter hin-ge-blickt!



Where I first (O sacred earth!) Looked on her who gave me birth,



HOME, Concluded.

p

Nurse of all our pa - triot band! Guardian Moth - er! Pa - rent Land!
 Mut - ter - er de, hei - lig Land, wo - der Freu - den Wie - ge stand!

p

Nurse of all our pa - triot band! Guardian Moth - er! Pa - rent Land!

p

f

Dim.

2
 Home of all my best beloved!
 Where, untouched by care, I roved;
 Where, 'mid smiles and play, seemed given
 To my heart a daily heaven.
 How, ah! how, methinks I see
 Childhood's day again with thee;
 Where, untouched by care, I roved,
 Home of all my best beloved!

3
 Guardian Mother! Eden blest!
 Holy shelter! lap of rest!
 Long as aught of life I cherish,
 Till its last fond pulses perish,
 Joys that all to thee belong
 Still shall be my duteous song
 Nurse of all our kindred band!
 Guardian Mother! Parent land

2
 Heimath, Heimath, lieb und traut!
 Wo ich einst mir aufgebaut
 Unter Lust und Spiel und Scherzen
 Einen Himmel meinem Herzen.
 Taglich schau' ich gern zuruck
 Nach der Kindheit reichem Gluck!
 Heimath, Heimath, lieb und traut!
 Theure Heimath lieb und traut!

3
 Muttererde, Paradies!
 Welch' ein Laut so lieb und sus!
 Will, so lang mir Blumen bluen,
 Rosig meine Wangen gluen,
 Singen oft aus froher Brust,
 Freuen mich der Heimath Lust!
 Muttererde, Paradies!
 Welch ein Laut so lieb und sus!

EVENING.
(ABENDS.)Words by J. Von Eichendorf.
Andantino.

R. Franz.

Evening sounds fill all the wood, Bird and in-sect sing-ing. Soon will kin-dle plan-et, star;
A - bend - lich schon rauscht der Wald Aus den tief-sten Grün - den, Dro - ben wird der Herr nun bald,

p Ped. * Ped. * Ped. *

'Mid them angels wing-ing, Gaze down in the dusk profound, List each tranquil evening sound.
Bald die Stern-an-zün - den; Wie so stil - le in den Grün-den A - bend-lich nur rauscht der Wald.

p Ped. * Ped. * Ped. * Ped. * Tenor ben marcato.

All re-tire to tran-quil rest, Save the wand'rer roaming, Hears the moan of wood and sea,
Al - les geht zu sei - ner Ruh', Wald und Welt ver-sau - sen, Schauernd hört der Wand - rer zu,

p Dim. Ped. * Ped. * Ped. * Ped. *

Hastens thro' the gloaming, Here, my heart, by sweet tho'ts blest. Sink in for-est shades to rest.
Senht sich wohl noch Hau - se; Hier in Wal - des grü - ner Klaus', Herz, geh' end - lich du auch zur Ruh'.

Cres. dim. Ped. *

MAIDENS' EYES THEIR HEARTS REVEAL.

Composed by GUMBERT.

ALLA POLACCA.

PIANO.

The piano introduction is in 3/4 time, marked 'ALLA POLACCA' and 'PIANO'. It begins with a treble clef staff containing a series of eighth and sixteenth notes, and a bass clef staff with a single note. The music is marked with a forte 'f' dynamic and includes various musical notations such as slurs, accents, and repeat signs.

1. Maid-ens' eyes their hearts re - veal, Those bright orbs read oft, fond lov - - er,
2. 'Oh! 'tis beau - - ti - ful to see Fond eyes one an - oth - er read - - ing,

The piano accompaniment for the first vocal line consists of a treble and bass staff. The treble staff has a series of chords and single notes, while the bass staff has a more rhythmic accompaniment with chords and single notes.

If their charms you would dis - cov - er, If Love's se - - - cret you would steal,
Looks of love with love - looks plead - ing, Nev - er words could speak like these,

The piano accompaniment for the second vocal line consists of a treble and bass staff. The treble staff has a series of chords and single notes, while the bass staff has a more rhythmic accompaniment with chords and single notes. There are markings for 'Ritard.' and '3' (triplets) in the treble staff.

What the eye de - clares re - ceive, Try and trust its full ex - pres - - - sion,
Flash - ing sun-beams may des - cry Beau - teous hues in dia - mond fa - - - - ces,

The piano accompaniment for the third vocal line consists of a treble and bass staff. The treble staff has a series of chords and single notes, while the bass staff has a more rhythmic accompaniment with chords and single notes. There is a marking for 'p' (piano) in the bass staff.

But your fair ones' word con - fes - - - sions, Friend, be - ware how to be - lieve! Friend, be -
Rich - er soul - hues, true heart - gra - - - - ces, Own the witch - ing of the eye, Own the

ware how to be - lieve. Maid-ens' eyes their hearts re - veal, Those bright
witch - - - ing of the eye.

Ritard. *3*

Colla parte.

orbs read oft, fond lov - - er, Maidens' eyes their hearts re - veal, Maid-ens' eyes their hearts re -

Cres.

veal, Those bright orbs, those bright orbs..... read oft, fond lov - - - - er.

Cres. *3* *3* *2*

Colla. p

Composed by KÜCKEN.

mf
Lento.

Marcato II canto.

1 My harp now lies brok - en, its mu - sic has fled, My
 2 O where are the sons of the ra - ces of old, In
 3 The hea - vy chains rat - tle that fet - ter the arms Of

p

Marcato II Basso.

heart like its strains in my bo - som lies dead ; The anxious bird
 bat - tle they've fall - en and lie stiff and cold ; The town smokes in
 Ju - dah's fair daughters, once famed for their charms, The days pass on

flut - ters by toils when be - set, And dies while its strug - gling when
ru - ins the vale is laid waste The blood of the slain has its
slow - ly and drea - ry the nights, While still in our bon - dage the

sf
Ped. *

caught in the net. Oh! land of my fathers Oh! land dear to
ver - dure de - faced. Oh! land of my fathers Oh! land dear to
foe - man de - light. Oh! land of my fathers Oh! land dear to

Con espressione.
Ritardando *A poco ritenuto.*
mf *u f* *f*
Ped. *

me, Thou ne - ver a gain shalt my rest - ing place be; Oh!
me, Say when will Je - ho - vah our veng - ing God be; Oh!
me, Might I in death be u - ni - ted to thee! Oh!

p
Ped. * *Cres.*

land of my fa - thers, oh! land dear to me, . . .
 land of my fa - thers, oh! land dear to me, . . .
 land of my fa - thers, oh! land dear to me, . . .

Ped. mf *f* *Cres.* *ff* *f* *Dim.*

Ne - ver more shalt thou my rest - - - ing place
 When will Je - ho - vah, our veng - - - ing God
 Might I in death be u - ni - - - ted to

p *Poco ritenuto.* *A tempo.*

be.
 be.
 thee.

Fed. *mf* *sf*

THE EXILE.

(LAND MEINER SEELIGSTEN.)

C. Keller

Adagio espressivo.

1. Swift fades the land I love
1. Land mei-ner see-ligs-ten Ge-

hind me, The ra-ving sea be-fore me lies, The drea-ry wind so cold-ly
füh - - - le, von rein - sten Mor-gen-thau be - streut, um - säu - selt von der Him-mel's

blow - ing But ech - o's back my mourn - ful sighs. May heav'n watch
Küh - - - le, und von der Fan - ta - sie ge - - weicht. Land mei - ner

o'er thee, while far, while far from thee I roam, Fare - well, thou land where hope is
Ju - gend, ach ver - schlos - sen auf e - wig bist du mir! so schnell ist mir dein Glück ver -

blighted, Fare - well, my Fath - er - land, my home, Fare - well, thou land where hope is
 - - flos - sen, und wein - end sehn' ich mich nach dir, so schnell is mir dein Glück ver -

blighted. Farewell, my Father-land, my home, Fare - well, my Father-land, my home. Farewell, my
 - - flos - sen, und wein - end sehn' ich mich nach dir, und wein - end, sehn' ich mich nach dir. ja, weinend

Fa - ther - land, my home.
 sehn' ich mich nach dir.

2.

Where-e'er my cruel fate shall guide me,
 My heart for thee shall ever burn,
 In mem'ry though I oft may see thee,
 Alas! for me there's no return.
 May heav'n watch, &c.

2.

Durchzog ich auch die ganze Erde,
 Mein Herz blieb stets bei dir zurück,
 Wo ich auch bin und noch seyn werde,
 Schwebst du vor meinen Thranenblick.
 Land meiner, &c

THE MILLER'S FLOWERS.

(DES MÜLLERS BLUMEN.)

F. Schubert.

1. So ma - ny flow'rs of a - zure hue, do near a flow - ing stream - let grow, The
 1. Am Bach viel klei - ne Blu - men steh'n. aus hel - len blau - en Au - gen seh'n, der
 2. Be - neath her lit - tle win - dow seat, there I will plant these flow - ers sweet, When
 2. Dicht un - ter ih - rem Fen - ster-lein, da pflanz' ich mei - ne Blu - men ein, da

stream - let is a friend of mine, and sky - blue dar - ling's eyes do shine.
 Bach, der ist des Mül - lers Freund, und hell - blau Lieb - chen's Au - ge scheint.
 all's at rest, oh, then re - mind, and when her head's to sleep inclined,
 ruft ihr zu wenn At - les schweigt, wenn sich ihr Haupt zum Schlummer neigt!

Hence those I call my flow - ers hence those I call my flow -
 d'rum sind es mei - ne Blu - - men, d'rum sind es mei - ne Blu - -
 Ye know what - e'er I mean, ye know what - e'er I
 ihr wisst ja was ich mei - - ne, ihr wisst ja was ich mei - -

crs.
 . . . men.
 mean.
 ne.

Above the Stars there is Rest.

(UEBER DEN STERNEN IST RUH)

FRANZ ABT.

Andante.

1. A - bove the stars, there is rest! A -
 1. Ue - ber den Ster - nen ist Ruh!.....
 2. A - bove the stars, there is rest! A -
 2. Ue - ber den Ster - nen ist Ruh!.....

bove the stars, there is rest! Suf - fer, in pa - tience con - fi - - - ding,
 Ue - ber den Ster - nen ist Ruh! Dul - de, o dul - de hie - nie - - - den,
 bove the stars, there is rest! Bear up, to life's ills re - sign - - ing,
 Ue - ber den Ster - nen ist Ruh! Dul - de, o dul - de auf's Neu - - - e,

Life, with its tri - al and chid - - - ing; There, peace e - ter - nal, a - bid - - -
 Wenn dir zu lei - den be - schie - - - den,
 There, where the sun is still shin - - - ing, Comes nei - ther grief nor re - pin - -
 Dor - ten, in e - wi - ger Bläu - - - e, Woh - net nicht Kum - mer, nicht Reu - -

ing, Makes the de - light of the blest. Dark, tho' to - day be with
 - den La - chet nur Won - ne dir zu. Was dich hie - nie - den ge -
 ing; There are re - liev'd the op - prest. On-ward, with courage re -
 - e, Dor - ten ge - ne - sest auch du! Was dir die Wun - den ge -

sor - - - row, Hope gilds more bright - ly the mor - - - row;
 trof - - - fen, O welch ein se - li - ges Hof - - - fen:
 viv - - - ing, Ev - er still pa - tient - ly striv - - - ing,
 schla - - - gen, Musst es ge - dul - dig er - tra - - - gen:

O'er yon fair stars there is rest! O'er the fair
 Ue - ber den Ster - nen ist Ruh! Ue - ber den

f *pp* *ritard.*

f *pp* *rit.* *p*

stars there is rest!
 Ster - nen ist Ruh!

When I know that Thou art near Me.

(WEISS ICH DICH IN MEINER NÄHE.)

F. ABT.

Con espressione.

When I
Weiss ich

know that thou art near me, In my heart are joy and rest; I to slum-ber, soft con-
Dich in mei-ner Nä-he, hab' ich Frie-den hab' ich Ruh,' schliesse, wenn ich schlafen

fide me,— Close my eyes, su-preme-ly blest. Close my eyes, su-
ge-he, still-be-glückt die Au-gen zu, still-be-glückt die

Close my eyes, . . . su-
still-be-glückt . . . die

preme-ly blest. From thee
 Au - gen zu. Ach, und

preme-ly blest. Where an an - gel guards the dwell - ing, There is joy and bliss di - vine.
 Au - gen zu. Wo ein gu - - ter En - gel wei - - let, ist der Frie - de rings um - her;

part - ed, past all tell - ing, is the an - guish that is mine. *poco accelerando.*
 bist du fort - ge - ei - - let, hab' ich kein - nen Frie - den mehr.

Where an an - gel guards the
 Wo ein gu - - ter En - gel

From thee part - ed, past all tell - ing, Is the
 Ach, und bist du fort - ge - ei - - let, hab' ich

dwell - ing, There is joy and bliss di - vine. There is joy and bliss, is
 wei - let, ist der Him - - mel rings um - her, ist der Him - mel, ist der

*ritard. a tempo.**pp*

sor - row that is mine. When I know that thou art near me, In my heart are joy and rest.
 kei - - nen Frieden mehr. Weiss ich Dich in meiner Nä - he, hab' ich Frieden, hab' ich Ruh'.

*ritard. a tempo.**pp*

joy and bliss di - vine. When I know that thou art near me, In my heart are joy and rest. I to
 Hum - mel rings um - her. Weiss ich Dich in meiner Nä - he, hab' ich Frieden, hab' ich Ruh'. Schliesse,

pp

I to slumber soft con - fide me, Close my eyes, su - preme - ly blest, Close my
 schliesse, wenn ich schlafen ge - he, still - be - glückt die Au - gen zu, still - - be -

slumber soft con - fide me. Close my eyes, su - preme - ly blest, Close my
 wenn ich schla - - fen ge - he, still - be - glückt die Au - gen zu, still - be -

pp poco riten.

eyes, su - preme - ly blest.
 - glückt die Au - gen zu.

When I know that thou art near me!

Weiss ich Dich in meiner Nä - he!

eyes, su - preme - ly blest.
 glückt die Au - gen zu.

When I know that thou art near me!

Weiss ich Dich in meiner Nä - he!

Dear Angel, Sleep thee Well.

(SCHLAF WOHL, DU SÜSSER ENGEL DU.)

FRANZ ABT.

Moderato.

p

S

1. O gen - tle night! O gen - tle night! The world is hush'd, the stars are
1. Rings stil - le herscht es schweigt der Wald, voll - en - det ist des Ta - ges
2. Ah! hast thou thought of me to-day! I think of thee, for thee I
2. Ob du auch heut an mich ge-dacht! Ich dacht an dich wohl für und

bright, And birds have long since ceas'd to sing, And slumber soft, with folded wing. Sleep
Lauf der Vöglein Lied ist längst ver-hallt am Him-mel zieh die Ster - ne auf. Schlafe
pray, And nightly cry, thy lattice near, "Good-night, sweet angel, ever dear!"
für und ru - fe jetzt dir "gu - te Nacht" ver - bor-gen still vor dei - ner Thur.

marc.

cresc.

molto espressivo.

soft, sleep well, . . . And let thy wea-ry eye - lids close; sleep
wohl schlafe wohl. . . . und schliess die schö - nen Au - gen zu, schlafe

soft, sleep well, sweet an - gel, yield thee to re - pose!
 wohl schlafe wohl du sü - sser lie - ber En - gel du!

f *mf*

1 2

Ah! S
 Ob S

f

3. In dreams, thy sis - ter an - gels come. From out their dis - tant heav'nly
 3. Es schwe - - - be aus des Him - mels Raum ein heil' - ger Bo - te dir zar

sempre. mp

home; Thy vis - ions fill with heav'nly peace, And bid thy rap - ture still in
 Nacht und brin - ge dir den schön - sten Traum, bis du zum Morgen neu er -

mp

crease. Sleep soft, sleep well, and let thy weary eye-lids
 wacht. Schlafe wohl, schla-fe wohl, und schliess die schö-nen Au-gen

close; sleep soft, sleep well, and an-gels guard
 zu, schla-fe wohl, schla-fe wohl, du sü-sser lie--

thy sweet re- pose; sleep soft, may
 ber En-gel du! Schlaf wohl du

an-gels watch thy sweet re- pose.
 lie-ber sü-sser En-gel du!

Thousand Greetings.

(TAUSEND GRUESSE.)

F. ABT.

Moderato.

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p* (piano), *cres.* (crescendo), and *p* (piano).

p legg. e grazioso.

Vocal and piano accompaniment for the first verse. The vocal line is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

Should a zeph - yr on thy cheek leave a kiss, re - treat - ing, Think, my dear, 'tis
 Küss - et dir ein Lüftchen fein Wan - gen o - der Hän - de, den - ke dass es

pochett. ritard.

Vocal and piano accompaniment for the second verse. The vocal line is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *legato. cres.* (legato, crescendo).

I who seek So to send thee greet - ing. Thou - - sands have I
 Grü - ße sein, dir ich zu dir sen - de. Tau - - - send send ich

sent thee so, Round thy house to whisper low: O that I were near thee!

täg-lich aus, dass sie we - hen um dein Haus, wie ich dein ge - den - - ke,

8

p *f*

pp *p* *f* *dim.*

O that I were near thee! Thou - sands send I eve - ry day... thousands thou - sands eve - ry

wie ich dein ge - den - - ke, tau - - sand send ich täg - lich aus, tau - send, tau - sand send ich

pp *p* *p*

day.
aus.

animato.

cres. *p*

p legg. e grazioso.

If to thee a lit - tle bird Should come fly - ing o - ver, Think it is to

Komm' ein klei - nes Vö - ge - lein zu dir hin - ge flo - - gen, denk es sei die

p *p* *pp*

pochett. ritard. *pp* *mf*

bring thee word, From thy lone-some lov - er. Hear what he would
 Sehnsucht mein, die dir nach ge - zo - - gen. Hö - - re was sie

legato. cres.

fond-ly say: Think of me so far a - way, O that I were near thee!
 freundlich spricht, und ver - giss des Fer-nen nicht, der nur dein ge - den ket,

p *f*

pp *p* *f* *dim.*

O that I were near thee! Hear the pret-ty war - bler say: Think of me so far a -
 der nur dein ge - den - - ket hö - re was sie freun-dlich spricht, und ver - giss des Fer - nen

pp *p* *p*

way.
 nicht. *animato.*

cres. *p*

Dedication.

(WIDMUNG.)

R. SCHUMANN.

Thou art my soul, thou art my heart; Thou both my
Du meine See - le, du mein Herz, du meine

joy and sadness art; Thou art my world, where I am mov - er, My heav'n art
Wonn' O du mein Schmerz, Du meine Welt, in der ich le - - be, mein Him - mel

thou where - in I hov - - er; Thou art my grave, where - in I
Du, du - rein ich schwe - - - be, O du mein Grab, in das hin -

cast for ev - - - er all my sor - - - row past!
ab ich e - - - - wig mei - nen Kum - - - - mer gab!

ritard.

thou art my rest, my peace pro - tect - ing,
 du bist die Ruh', du bist der Frie - - den,

Thou art from Heav'n my life di - rect - ing; Make me, by
 du bist vom Him - - - - mel mir. be - schie - den Dass du mich

worth, thy love to own! Thy glance to me myself hath shown! Thou'rt ev - er
 liebste, macht mich mir werth, dein Blick hat mich vor mir ver - klärt, du hebst mich

ritard.

round me hov - 'ring by, My guar - dian sprite, my bet - ter
 lie - - - - bend ü - - - ber mich, mein gu - - ter Geist, mein bess - 'res

ritar - dan-do.

I! Thou art my soul, thou art my heart; Thou both, my
 Ich! Du meine See - le, du mein Hers, du meine

Ped. *f* *Ped.* *Ped.* *Ped.* *Ped.*

joy, and sadness art; Thou art my world, where I am mov - er, My heav'n art
 Wonn' O du mein Schmerz, du meine Welt, in der ich le - - be, mein Him - mel

Ped. *Ped.* *Ped.* *Ped.*

thou, where-in I hov - er, my guardian spirit, my bet - - ter I!
 du, darein ich schwe - - be, mein gu - ter Geist, mein bess'-res Ich!

Ped. *Ped.* *p*

rit:

The Slumber-Song.

(SCHLUMMERLIED.)

"GENTLY REST."

Composed by F. KÜCKEN

Moderato. con espressione.

1. All is still in sweet - - - est rest, Be thy
 1. Al - - - les still in süs - - - ser Ruh, d'rum mein
 2. Gent - - ly rest! the night stars gleam, Soft thy

sleep se - rene - - - ly blest! Winds are moan - - ing
 Kind so schlaf auch da! draus - - - sen süu - - - selt
 slum - - ber; bright thy dream. Fear no harm, for

o'er the wild, Lul - - - la - by, sleep on.... my
 nur der Wind, Su, su, su! schlaf ein.... mein
 I will keep Watch with love, while thou'rt a -

Ped.

*

child : Lul - - - la - - by, sleep on.... my child; **La** .
 Kind: su, su! Kind; su,
 sleep : Watch with love, while thou'rt a - sleep: Oh!

- lul - - - la - - by, sleep on..... my child; May an - - - gel
 su, su, su! Kind; Kind; Kind; Kind;
 hush thee now in slum - - - ber mild; While watch I

gleams Per - vade thy dreams! ..
 su! in gu - - - ter Ruh' ..
 keep; Oh! sleep, my child! ..

morendo.

2 Close each little peepsy eye,
 Let them like two roselets lie;
 And when purpling morn shall glow,
 Still as roselets freshly blow,
 Still as roselets freshly blow;
 La, lullaby, sleep on, my child,
 May angel gleams
 Pervade thy dreams!

4 While those buds the mother tends,
 And with kisses o'er them bends,
 She ne'er heeds the spring-tide near;
 Spring and summer wait her here;
 Spring and summer wait her here,
 La, lullaby, sleep on, my child.
 May angel gleams
 Pervade thy dreams!

3 Schliesse deine Angelein,
 Lass sie wie zwei Knospen sein!
 Morgen wenn die Sonn' erglüh't,
 Sind sie wie die Blum' erblüht,
 Sind sie wie die Blum' erblüht,
 Su, su, su, su! schlaf ein mein Kind.
 Su, su, su, su!
 In guter Ruh'!

4 Und die Blumlein schau' ich an,
 Und die Aug'lein küss' ich dann:
 Und der Mutter Herz vergisst,
 Dass es draussen Fröhling ist,
 Dass es draussen Fröhling ist,
 Su, su, su, su! schlaf ein mein Kind.
 Su, su, su, su!
 In guter Ruh'!

The Image of the Rose.

(DAS BILD DER ROSE.)

G. REICHARDT.

Andante con espressione:

1. In yonder val - ley calm - ly bloom - ing,
1. In ei - nem Tha - le fried - lich stil - le,
2. And thus o'ercome with fond e - mo - tion
2. Und mich er - griff's mit süs - sem Be - ben
3. In dark and gloom - y hours of sad - ness,
3. In trüb um - wölk - ten Trau - er stun - den

I saw a rose, its leaves un -
Sah ei - ne Ro - se ich er -
I lin - ger'd, charm'd by this sweet
be - zau - bert stand ich vor ihr
The form of that dear rose I
da zeigt sich mir der Ro - se

fold: Endow'd with sweet - er, brighter beau - ty Than I a - gain can e'er be - hold, By dew - y
steh'n; be - gabt mit ho - her, Schönheits Fül - le Wie ich noch kei - ne je ge - seh'n, In duf - tig
flow'r; From it my soul a joy re - ceiving, I ne'er had felt un - til that hour. Still in my
da: Es floss in mei - ne Brust ein Le - ben, wie nie auf Er - den mir ge - schab. Dies won - ne
see, Then quickly grief gives place to gladness, And care and strife de - part from me. Yes, heav'n both
Bild, Und schnell ist Sorg' und Gram ver - schwunden, Und je - de Zähl - re ist ge - stillt. Was durch ver -

fra - grant moss sur - rounded, Shone forth the bud in full - est grace;
an - ge - schwell - tem Moo - se, Erschien der Knos - pe vol - le Pracht,
in - most heart re - maineth, The cherished im - age of that rose,
bild der Ro - se wei - let, In meiner treu - en, war - men Brust;
weal and woe de - cree - ing, Controls our life with se - cret pow'r
borg' - ner Mäch - te Wal - ten; Auf dunklen Pfa - den Licht er - schien;

A fairer em - blem than this
Und schöner als in die - ser
And ever in the dis - tant
Und in der fern - sten Zeit ent -
To cheer my loneli - ness and
Soll Liebe treu im Bu - sen

piu moto.

rose Of holy vir - tue none shall trace,
 Ro - se Hat nie der Tu - gend Bild ge - lacht,
 future Shall its dear mem - ry find re - pose,
 ei - let, Mir nie des Bil - des ew' - ge Lust,
 sorrow To guide and bless me gave this flow'r,
 hal - ten, Soll stets mit mir durch's Le - ben zieh'n,

A fair - er em - blem than this
 Und schöner als in die ser
 And ev - er in the dis - tant
 Und in der fern sten Zeit ent -
 To cheer my lone - li - ness and
 Soll Lie - be treu im Bu - sen

*piu moto: f**ten:*

rose, Of ho - ly vir - tue none shall trace, Of ho - ly
 Ro - se, Hat nie der Tu - gend Bild ge - lacht, Hat nie der
 fu - ture Shall its dear mem' - ry find re - pose, Shall its dear
 ei - let, Mir nie des Bil - des ew' - ge Lust, Mir nie der
 sor - row, To guide and bless me gave this flow'r, To guide and
 hal - ten, Soll stets mit mir durch's Le - ben zieh'n, Soll stets mit

CODA. Tempo Io molto espress.

vir - tue none shall trace.
 Tu - gend Bild ge - lacht.
 mem' - ry find re - pose.
 Bild des ew' - ge Lust.
 bless me gave this flow'r.
 mir durch's Le - ben zieh'n.

Im - age most dear,
 Lieb - li - ches Bild,

stay O stay Stay O stay with me.....
 Wei - le, o wei - le Weile, o wei - le bei mir.....

O YE TEARS! O YE TEARS!

Words by Dr. MACKAY.

Music by FRANZ ABT.

ANDANTINO.

PIANO. *mf* *Dim.*

3. O ye tears! O ye tears! I felt ye on my cheek, I was

mf

1. O ye tears! O ye tears! that have long re-fus'd to flow. Ye are

self - - - ish in my sor - row; I was stub - - - born, I was weak: Ye have
Con espress.

wel - - come to my heart, . . thawing, thaw - - ing like the snow; The

p

giv'n me strength to con - - quer, and I stand e - rect and free,

Ala

ice-bound clod has yield - ed, and the ear - - ly snow-drops spring, And the

know that I am hu - man, by the light of sym - pa - thy.

O ye

heal - ing fountains gush, and the wilderness shall sing.

O ye

tears!

O ye tears!

tears!

mf

O ye tears!

5. There is light up - on my path!

there is sun - - - shine in my heart,

And the

2. O ye tears! O ye tears! I am thank - - ful that ye run, Tho ye

4. O ye tears! O ye tears! ye re - lieve me of my pain, The

leaf and fruit of life..... shall not ut - - - ter - ly de - part.

Ye n

come from cold and dark, . . . ye shall glit - - - ter in the sun; The
bar - - ren rock of pride..... has been strick - - en once a - gain; Like the

store to me the fresh ness and the bloom of long a - go, O ye
rain-bow can - not cheer us if the show'rs re - fuse to fall, And the
rock that Mo - - ses smote..... a - mid Ho - - - reb's burn - ing sand, It

tears! O hap - py tears! I am thankful that ye flow. O ye
eyes that can - not weep are the saddest eyes of all. O ye
yields the flow - ing wa - ter, to make glad - ness in the land. O ye

tears! hap - py tears!
tears! O ye tears!
tears! O ye tears!

WE MEET ABOVE.

AUF WIEDERSEHN.

English words by J. S. DWIGHT.

LOUIS LIEBE. Op. 52.

Andante con moto.

PIANO. *p* *mf*

1. Sun - shine, clear and bright, Floods all my heart with light ; Warb - - ling with
 1. Son-nen-licht, Son - nen-schein Fällt mir ins Herz hin - em. Wie - - - ein Wald-

legato.

all its might, No bird so blest! For now my pains are fled,
 vö - ge - lein Hunft es vor Lest; Weil es - sein Leid ver - gisst,

marc.

Yes, now our souls are wed,
Weil du mein ei - gen bist,

Bliss - ful
Weil du

I lay my head Up - on thy
mich se - lich drückst An dei - ne

breast!
Brust!

Bliss - ful I lay my head Up - on thy breast!
Weil du mich se - lich drückst An dei - ne Brust!

colla voce.

2. Out in the morning dew,
3. In death, ere all is o'er,
2. Draus - sen auf grü - ner Au
3. Wenn ich einst ster - ben muss.

Blooms ma - ny a blossom blue,
Ere yet my spir - it soar,
Blü - hen viel Blümchen blau,
Gieb mir zum Scheide - gruss

Bloom - eth, so sweet and true,
Press on my lips once more,
Blü - hen Ver - giss - meinnicht,
Auf meinen bleichen Mund

For - get - me -
Love's part - ing
Bis man sie
Den letz - ten

*legato.**cres.*

not ! Break them, they wither fast : But my true love shall last ;
 kiss ! Gent - ly my eye-lids close,
 bricht ; A - ber dann wel - ken sie,
 Kuss. Drück mir die Au - gen zu, Wünsch' mir die ew' - ge Ruh,

marc.

Though break my heart at last, That with - ers not ! Though break my
 Say then : " We'll meet in bliss ! " " We meet a - bove ! " Say then : " We'll
 Wenn auch das Her - ze bricht, Sie wel - ket nicht ; Wenn auch das
 Sa - - ge : " auf Wie - der - sehn ! " " auf Wie - - der sehn ! " Sa - - ge : " auf

heart at last, That with - ers not !
 meet in bliss ! " " We meet a - bove ! "
 Her - - ze bricht, Sie wel - ket nicht !
 Wie - - der - sehn ! " " auf Wie - der - sehn . (Aug. Becker.)

colla voce. *p* *mf* *p*

HOME MUSICAL LIBRARY.

LIST 4.—BOOKS OF INSTRUMENTAL MUSIC.—CONTINUED.

The books which have been mentioned in List 3, together with the following books, comprise all the books of Instrumental Music, and with the books of Vocal Music described in Lists 1 and 2, make over 30 different and distinct volumes of music, which have been published under the name of the HOME MUSICAL LIBRARY. All the essentially good and popular music which has ever been issued in sheet music form is embodied in these rare collections, bound in uniform size and style. Each book is complete in itself, has from 200 to 250 pages, full sheet music size, and will be mailed to any address, post-free, for the retail price.

— Price of each book: Boards, \$2.00; Cloth, \$2.50; Full gilt, \$3.00. —

THE PIANO AT HOME.

250 pages. Four hand pieces. Teachers and pupils will find this book a fruitful source of instruction and recreation, technically or artistically considered. Four-hand practice not only produces the best of results as to "time," but gives a force to the music which is truly wonderful, an effect rather difficult to be obtained by a single performer.

CONTENTS.

Anvil Chorus.
Birth-day ball Waltz.
Blue Danube Waltz.
Carabinier. Swiss March.
Carnival of Venice.
Dumbarton's Bonnie Dell March.
Echo of Lucerne.
Fairy Wedding Waltz Polka,
First steps.
Her bright smile Waltz.

Il desiderio.
Jolly Brothers' Galop.
Maiden's Prayer.
March of Men of Harlech.
Monastery Bell.
Musket Galop.
Festal.
Qui Vive Galop.
Shepherd Boy.
Signal March,

and 45 others.

THE HOME CIRCLE.

VOLUME I.

All the older standard pieces, not too difficult, which have retained their popularity through many years, will be found in Vol. I. of the Home Circle, the first of the instrumental series to be issued. It contains 216 pages, and about 150 pieces, of great service to teachers and pupils on account of its large variety of easy music, most of which is especially fitted as a means of recreation for beginners.

CONTENTS.

Aladdin Quickstep.
Annie Lawrie Quickstep.
Affection Waltz.
Aurora Waltz.
Azalia Polka.
Baden Baden Polka.
Basket Cotillon.
Bohemian Girl Waltz.
Cinderella Waltz.
Cbampagne Galop.
Dream Waltz.

Elfin Waltz.
Etude Mazurka.
Fairy Bell Polka.
Flying Cloud Schottische.
Gipsy Polka Quadrille.
Magic Spell Schottische.
Requiem March.
Sliding Waltz.
Sontag Polka.
Spanish Retreat March.
Un premier amour,

and about 140 (or, including simple airs, 170) others.

THE HOME CIRCLE.

VOLUME II.

The character of the music of Vol. II. is essentially the same as that found in Vol. I., the books being similar in design, the music carefully selected as to popularity and degree of difficulty, and a great variety of music incorporated, including a few four-hand arrangements—a popular number for general drawing-room use. 250 pages.

CONTENTS.

Admired Waltz.
Angelina Quadrille.
Apollo Waltz.
Apollo Waltz Quadrille.
Blossom Waltz.
Bobolink Polka.
Boquet Schottische.
Brightest Eyes Galop.
Canova Waltz.
Coaxing Polka.
Cecilia March.

Cherry Ripe Schottische.
Clara Waltz.
Cuckoo Polka.
En avant March.
Il Poluito Galop.
King Pippin Polka.
Orpheus Waltz Quadrille.
Rigoletto Polka Redowa.
Rogues' March.
Spirit Waltz.
Trie Trac Polka,

and about 120 others (including 22 four-hand pieces).

PARLOR MUSIC.

VOLUME I.

Parlor music must be not only popular and of a miscellaneous character, but must possess the merit of being fairly difficult without being too intricate in movement. A collection like either volume of Parlor Music, which can be thus commended, makes an acceptable and attractive addition to collections for popular recreation. Vol. I. contains 242 pages of moderately difficult music.

CONTENTS.

Always Ready.
Awakening.
Beautiful Hudson.
Belle Gitano.
Belle Jeunesse.
Bluette.
Chant de Berger.
Congenial Hearts.
Don Pasquale.

Dream Land.
Fairy Land.
Fare thee Well.
Friendly Eyes.
Golden Youth.
Gipsy Dance.
Happy New Year.
Jewel Box.
Lily of the Valley.

and about 35 others.

Madcap Polka.
Merry Foresters.
Morning Calls.
Moss Rose.
Rippling Bark.
Scotch Lassie.
Shepherd's love song.
Sparkling Jewels.
Venetian Regatta,

PARLOR MUSIC.

VOLUME II.

222 pages. The generous size of all the books of these series, admits of a great variety and quantity of first-class music being placed between the covers of each volume, and in this particular one, as well as others, the 60 or more pieces will be found to be not only convenient in length, but, in many cases, to contain a wealth of little airs in the way of "extras," of which nothing could be said in the table of contents.

CONTENTS.

Balancelle.
Bashful Polka.
Cascade Waltz.
Chilperic Waltz.
Cleopatra Waltz.
Dame Blanche.

Dance of Love.
Don't stop Galop.
Egyptian March.
Gazza Ladra.
Heimweb.
Huguenots.

Little Wartlers.
Snow-ball Galop.
Speak to me.
The Slide Waltz.
The Skylark,
and about 40 others.

LA CREME DE LA CREME.

VOLUME I.

The very many fine pieces which were published from time to time in a music periodical with the above title, have been gathered together in a more permanent form, in two volumes, and placed before the public, confident that they will be found to be most admirably adapted to the needs of the more progressive pupil, and containing the choicest compositions of such authors as Rubenstein, Oesten, Voss, Kuhe, Hess, Liszt, Thalberg, Lange, Krug and others.

CONTENTS.

Alpine Horn.
Blumenlied.
Cujus Animam.
Dancing Leaves.
Dein Eigen.
Elegy of Tears.
Flash Galop.

Grazioza.
Harp Sounds.
May Breezes.
On the Sea.
Parlanti.
Petit Rouet.
Ruins d'Athene.

Sleep, my Child.
The break of day.
The Angel's Dream.
The Merry Huntsman.
Visions of Paradise.
Westward Ho! Galop.

and 25 other pieces quite as good.

LA CREME DE LA CREME.

VOLUME II.

The best works of more than a score of celebrated composers have been drawn upon to make up a book, which, like Vol. I., should contain only first-class pieces of medium intricacy, best suited to the capacity and skill of students considerably advanced.

CONTENTS.

Air Castles.
Among the Roses.
Barcarole.
Belle Italie.
Chasse (La).
Con Amore.

Crepuscule.
Evening Dew.
Fairy Whispers.
Forest Hymn.
Gazelle.
Heavenly Voices.
Homeward bound.

Luca.
Murmuring Rivulet.
Pluie de Fleurs.
Prayer from Moses.
The Dream.
The Zephyr,

and about 25 more pieces of fine quality.

FOUNTAIN OF GEMS.

The nature of this collection is well put in the brief announcement which stands alone upon its covers, a "Fountain of Gems." No further description is necessary. It is replete with an almost endless variety of easy and pleasing music, selected with care and entirely in good taste.

CONTENTS.

Amazon March.
Azure sky Waltz.
Clara Waltz.
Clarion Polka.
Ecstasy Waltz.

Equestrian March.
Enchanting Galop.
Favorite Mazurka.
Forget-me-not.
Hortensia Mazurka.
Let's be gay.

Sighing for home.
Snow-bell Polka.
Sunbeam Galop.
Troubadour March.
Ye Merry Birds,

and about 80 others.

THE ORGAN AT HOME.

The 200 pieces, carefully selected with due regard as to their adaptability to the instrument in question, make the Organ at Home a valuable number, and of such sterling merit as to at once commend it to its every reader.

CONTENTS.

Adagio.
Andante Grazioso.
Air from "William Tell."
Angel's trio. "Elijah."
Blue Eyes.
Blue-bells of Scotland.
Beautiful Bells Waltz.
Dead March in "Saul."
Deux Anges (Les).
Elegy of Tears.

Evening Reverie.
Fredonia March.
Funeral March.
Gaily thro' Life.
Golden Leaf Schottische.
Herdman's Mountain Home.
How so Fair. (M'Appari).
In happy Moments.
It is better to Laugh,
and about 200 others.

OLIVER DITSON AND CO., BOSTON.

C. H. Ditson & Co.,

843 Broadway, New York.

(88)

Lyon & Healy, Chicago.

J. E. Ditson & Co.

1228 Chestnut Street, Phila.

THE BEST INSTRUMENTAL INSTRUCTION BOOKS.

To mention within the limits of a single page, all of the 500 or more instruction books, which Ditson & Co. publish, is simply impossible; but the following books are all first-class instruction books. The smaller and cheaper books, with a good elementary course and simple exercises, serve the purpose of an introduction to the larger, more thorough and exhaustive "methods," which treat of everything necessary to a complete understanding of the art of playing upon the several instruments.

FOR THE PIANO-FORTE.

Richardson's New Method.	\$3.25
N. E. Conservatory Method.	3.25
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Mason and Hoadley's System for Beginners.	3.25
Lebert and Stark's Piano School. Part 1,	3.00
Part 2, \$3.00; Part 3, \$4.00; Part 4,	6.00
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These are the largest Piano-forte Methods, with complete and thorough courses of instruction, and are, in every sense, standard.

Bellak's Analytical Method.	{ Paper .75
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Clarke's (W.H.) Dollar Instructor.	1.00
Sydney Smith's Piano Method.	1.50
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The books mentioned above are all good instructors, for beginners and amateurs, at reasonable prices.

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By WM. MASON and W. S. B. MATHEWS. An excellent companion to any instruction book.	

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Emerson (The) New Meth. for Reed Organ.	2.50
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